

MUSICAL AMERICA

VOL. XL. No. 15. NEW YORK

EDITED BY

Milton Weiss

AUGUST 2, 1924

\$4.00 a Year
15 Cents a Copy

PILGRIMS FLOCK TO BAYREUTH AS FESTIVAL OPENS AFTER TEN YEARS

Music Lovers from Many Lands Hear Wagner's Music Dramas in Famous Festspielhaus for First Time Since 1914—Impressive "Parsifal" under Muck's Leadership Is High Point of Early Performances—Old Excellence of Ensemble and Staging Mark Revival of Notable Operatic Events under General Directorship of Siegfried Wagner—Fritz Busch of Dresden Opera Leads Opening "Meistersinger"

BAYREUTH, July 23.—After a silence of ten years, the famous Festival Theater of Bayreuth again echoed to the strains of Wagner's lyric masterpiece, "Die Meistersinger," on July 22, when the world renowned musical festival was resumed for the first time since the outbreak of the World War. Visitors from other countries were in the minority among the audience that attended the opening performance, though the theater was entirely filled when the first notes of the Prelude welled up in the darkness from the famous "concealed" orchestra.

The royal and other gilded visitors who attended the pre-war festivals are notably lacking this year. The audiences bear the stamp of the new Republican days in Germany, the upper middle class being predominant. The biggest quota of foreign visitors consists of Americans, who in many cases come from nearby capitals in their own motor cars. A few members of the old nobility, shorn of their former glory, are in attendance; and the ex-Czar Ferdinand of Bulgaria is living in democratic style in a local inn.

The total effect of the performances can not be definitely estimated so early in the series. But enough has been vouchsafed to show that, despite the fact that some of the vocalists are not outstanding, there is still a peculiar magic about the Festspiel. Efforts have been concentrated on the scenic and mechanical details, and in many cases it would be difficult to surpass the results.

The more impressive of the two performances given thus far was that of "Parsifal," on the second day. This religious drama has to a certain extent remained sacred to Bayreuth, even though it has had many performances throughout the world since the Metropolitan in New York first "seized the Grail." Here the celebrated "Bayreuth traditions" hold absolute sway.

Dr. Karl Muck conducted this work with great authority, sensitiveness and poetic instinct. The attitude of the auditors was solemn in the extreme, and the singers went about their business



ARMAND TOKATYAN

Armenian Tenor of the Metropolitan Opera, Who Is Fulfilling His Second Engagement as a Leading Artist at Ravinia This Summer. Mr. Tokatyan Has Won a Place of Esteem with New York's Operagoers, and Will Be Heard Both at the Metropolitan and in Concert in the Coming Season. (See Page 30)

without ostentation. The result was a really impressive performance, with a cast considerably higher in general artistry than that of the first day. The score was given without cuts, but the hour rest-periods between the acts prevented strain on the attentive powers, and gave the proper effect to the whole. The choral work was singularly effective, and gave noble splendor to the scenes in the Grail Castle.

The singers included Emmy Krüger, who visited America this season, as a Kundry of dramatic power; Lauritz

Melchior, a young Scandinavian tenor of good voice and restrained style, as Parsifal; the veteran Richard Mayr of the Vienna Opera as Gurnemanz; and Theodor Scheidl, a skilled artist and a superb Amfortas. The other principal singers were Habich as Klingsor and Watske as Titirel.

A Spirited "Meistersinger"

The first day's performance of "Meistersinger" will not rank so high in the

[Continued on page 25]

RAVINIA HAILS FIRST AMERICAN PERFORMANCE OF FOURDRAIN WORK

"La Légende du Point d'Argentan," One-Act Opera by French Composer, Makes Strong Appeal in Its Initial Presentation in This Country—Bourskaya, Sabanieva Rothier and D'Angelo Win Recalls in Leading Roles—"Secret of Suzanne," "Barber of Seville" and "Tosca" Are Other Additions to Répertoire in Which Favorite Singers Receive Ova-tions

CHICAGO, July 26.—Felix Fourdrain's one-act opera, "La Légende du Point d'Argentan," was given its first American performance at Ravinia on July 26, with Ina Bourskaya, Thalia Sabanieva, Léon Rothier and Louis D'Angelo comprising the cast and Louis Hasselmans conducting. "La Légende du Point d'Argentan," or "The Legend of the Point of Argentan Lace," was composed in 1903 and first performed at the Opéra-Comique in Paris in 1907, meeting with immediate success.

The story is a simple one. The curtain rises after a short introduction vigorously suggesting the storm raging outside the humble cottage which forms the scene for the forty minutes of action. Rose-Marie is anxiously consulting a doctor for the life of her child. There is no money, and the baby's recovery depends upon the care it is given. The doctor departs in the midst of the storm, and soon the husband, Pierre, returns. He is desperate. He can find no work and his faith is gone. Rose-Marie's hope is more vigorous. She puts to shame his thoughts of suicide by reminding the despondent husband of their past happiness while they watched their child taking its first steps in the evening as the Angelus rang. Pierre takes courage and sets out to enlist.

Rose-Marie sings a lullaby which Fourdrain set to a folk melody collected by Julien Tiersot. She then goes to her lace-maker's cushion. Once a most skillful worker, she has not attempted to make lace for many months. A large reward has been offered, however, for the rediscovery of an ancient pattern, called the d'Argentan point, and she attempts to find it. Failing, she prays to the Virgin, vowing a pilgrimage if her child's life is spared.

A wandering woman knocks at the door. It is none other than the Mother of Jesus, seeking shelter in the guise of a strange and miserable woman. Rose-Marie offers her all the hospitality at her command and tells her woeful story, recounting the miraculous legend of the Argentan lace, the pattern of which was taken from the curious design found woven in gossamer about the diadem of an ancient virgin at a crossroads shrine. The strange visitor prays; Rose-Marie falls asleep trying to discover the precious design. Suddenly heavenly voices are heard. Angels appear, the Virgin emerges from their circle now crowned and clad in white. Celestial hands weave

[Continued on page 22]

In This Issue

- Bayreuth Awakes After Ten Years: By Maurice Halperson... 3, 25
Places Far and Near Lure Artists on Vacation..... 4
Work on Shakespearian Music Among New Books..... 6, 27
New Composers Emerge in Russia: By Victor Belaieff..... 13

Exodus of Musicians Leaves European Centers

"Artist Poor", Declares New York Manager

John T. Adams, President of Wolfsohn Bureau, Inc., on Tour Abroad, Finds Artistic Standards on Continent Lowered as Artists Flock to America—Affirms Need of More Opera Companies in This Country—Hears American Singers Applauded and Signs Contracts with New Stars

EUROPE is "artist poor" and the United States is "opera poor," declared John T. Adams, president of the Wolfsohn Musical Bureau, Inc., on his return from a two and one half months tour of foreign musical centers. He was accompanied by Mrs. Adams, Reinold Werrenrath, baritone, and Herbert Carrick, Mr. Werrenrath's accompanist.

"We have brought so many foreign artists over here that Europe is 'artist poor,'" said Mr. Adams. "In consequence, young artists over there are being pushed too fast. Many I heard would need two or three years more of study to reach the standards we maintain for opera singers in America. They have talent, but they are not given a chance to develop and their voices are worn out after two or three seasons."

"In this country we turn out the best voices in the world. What we need is civic opera companies in all our principal cities to give our singers experience and enable more people to hear opera. Both the Metropolitan and Chicago companies maintain the highest standards. They cannot be training schools for young singers. With our present dearth of opera, we have to send a few of our most promising singers to Europe to gain experience. There every city of any size has its opera season. Our musical philanthropists make a mistake when they don't establish civic operas in different parts of the country."

After negotiations that have extended over three years, Mr. Adams engaged Tamar Karsavina, Russian dancer, to tour America with her own company. She will make her American debut in New York some time in November. When the Diaghileff Ballet came to this country several years ago, Mme. Karsavina was prevented by illness from coming as premiere danseuse. On her American tour, she will devote half her program to incidental dances and half to plays and folk dances, including dances from "Carnaval," "Schéhérazade," "Giselle," "Sylphides," "Salomé," "Papillons" and "Petrouchka."

Battistini Fears Sea-Perils

In Paris Mr. Adams heard Albert Spalding play Respighi's Violin Concerto, with Sergei Koussevitsky conducting, the first time it had been presented outside Italy. Mr. Spalding will bring the Concerto with him for performance in this country. Mr. Adams also heard Alexander Brailowsky, pianist, in a brilliant series of Chopin recitals. He

is coming to make his debut in Aeolian Hall on Nov. 19.

From Paris Mr. Adams went to London, where he heard Mattia Battistini, Italian baritone, score a phenomenal success in two recitals in Queen's Hall and Albert Hall. Saltina Mochi, coloratura soprano, sang duets with Mr. Battistini. Mr. Adams was unable to persuade the veteran singer to cross the Atlantic for an American season.

In an effort to convince him that a voyage on the Majestic across the Atlantic would be more comfortable than a trip on a cross-channel steamer, Mr. Adams tried to induce Mr. Battistini to motor to Southampton for an inspection of the liner; but he refused.

Mr. Adams attended the performance of Richard Strauss' "Ariadne auf Naxos" at the Covent Garden Opera at which Maria Ivogün brought the Lon-

doners to their feet in the middle of the opera in a burst of applause and cheering. He also heard Delia Reinhart in a successful "Rosenkavalier" appearance. London audiences were spellbound by the singing of Roland Hayes, Negro tenor, Mr. Adams said. He heard Mary Lewis, young American soprano, in her successful debut as an opera singer in the British National Opera. Miss Lewis has gone to the Continent to study for a year with Lilli Lehmann before she comes to make her American debut as an opera singer.

American Tenor Popular

"Auditions in Milan developed nothing of importance," Mr. Adams said. "I found Mariani's 'Puss in Boots' at the Dal Verme very interesting. It could be developed into another 'Hänsel und Gretel,' I think."

Reiner Captures New York in Début

FRITZ REINER, conductor of the Cincinnati Symphony, made his first New York appearance as guest conductor of the New York Philharmonic at the Lewisohn Stadium on the evening of July 24. From the moment when Mr. Reiner stepped out upon the platform it was obvious that he had captured the interest of his audience, and as the last notes of "Till Eulenspiegel," which ended the program, were heard it was unquestionable that New York had heard an evening of great conducting.

The program consisted of the "Meistersinger" Overture; Brahms' Fourth Symphony; Stravinsky's "Fireworks" and Strauss' "Till Eulenspiegel's Merry Pranks," a list, it is easily seen, typical of a winter concert in a hall rather than a more or less informal outdoor occasion where the pipe and cigarette are not tabu, where coats are shed and "soft" drinks are sucked through the deliquescent straw.

The "Meistersinger" Overture sounded like new music. Mr. Reiner has a sense of contrasts in dynamics and tone color that is arresting in its effects, but when examined is, like most great things, of a simplicity that makes the hearer say to himself: I wonder why no one else ever thought of that! The sections of the Overture were each a bit of perfection but cleverly moulded into a unified whole so that no one of them stepped out of the ranks into undue prominence. The first movement of the Symphony was of less interest—the work is very heavy pabulum for open-air concerts—but the second movement had a placidity almost mystic in its effect. The third movement was also very fine, but the fourth less so until the climax, which was unusually fine.

Stravinsky's "Fireworks" is not a thrilling piece of music, nor was it intended to be. Mr. Reiner extracted all its whimsicality and inconsequentialness so cleverly that the audience demanded a repetition.

"Till Eulenspiegel" was perhaps the high spot of the evening. The piece has been played so often that it would seem impossible to extract anything new from it, but, as in the case of the "Meistersinger," through Mr. Reiner's subtle alchemy of simplicity it was re-born. Particularly in the section dealing with Till on the gallows, Mr. Reiner did some arrestingly dramatic things. The breadth of this music has always seemed out of proportion to the triviality of Till as a person, but Mr. Reiner's playing of it brought forth the point that a man's death is a big thing to him no matter how unimportant he may be as an individual. Till still being funny with the noose around his neck brought a catch in the throat.

Technically Mr. Reiner is restrained in his motions, with an unusually clear



Photo by Keystone View Co.

Fritz Reiner, Conductor of Cincinnati Symphony, Arriving in New York on the Majestic to Make His Local Début at the Lewisohn Stadium

beat, often, however, letting the orchestra go ahead without any directing whatever, beyond that which is most potent and beyond the ability of the half-baked conductor, the power of his eye. He never danced around his platform nor beat time with his knees nor exorted his men with the manners of a pulpit-thumping parson. He didn't need to. He is primarily and secondarily a musician in the finest sense of the word.

[Continued on page 23]

Widow Denied Share in Saint-Saëns Fortune

PARIS, June 22.—Mme. Saint-Saëns, widow of Camille Saint-Saëns, the composer, was unsuccessful today in her effort to secure half of Mr. Saint-Saëns' royalties, which amount to 10,000,000 francs. She had been separated from her husband for many years before his death. The court refused her any share in the royalties.

Mascagni Gives "Aida" on Huge Outdoor Stage in Vienna

Undaunted by a slight shower of rain in the middle of the opera, 10,000 persons enthusiastically applauded Pietro Mascagni's huge open-air performance of "Aida" in Vienna on July 24, according to a copyright cable in the New York Times. More than 1000 persons performed on a huge stage 160 feet wide and 100 feet deep, specially erected for the purpose. The towers of Thebes were sixty feet and the obelisks seventy-

"In Vienna I discovered that Alfred Piccaver is the only person who rivals Maria Jeritza in popularity. I heard him as the Duke in 'Rigoletto.'"

Mr. Piccaver will come in November to sing in the Chicago Civic Opera and in concerts. Mr. Adams met Felix Weingartner, who, despite his German name, was born in Italy and is an Italian citizen. His mother is Italian and he received his musical training in Italy. In recent years he has been much discussed as the result of his success as guest conductor with important orchestras in Europe. Mr. Weingartner may come to the United States a year from next October.

From Vienna Mr. Adams went to Berlin. When he heard Nikolai Orloff, the brilliant young Russian pianist, and Eduard Zathurezky, a violin pupil of Jenő Hubay, Mr. Adams engaged them at once to come to this country in January.

Denmark was the last place visited on the Continent. In Copenhagen Mr. Werrenrath gave a concert with the Tivoli Orchestra on the Fourth of July. The next day he gave a concert of Danish and American songs before the thousands celebrating in Rebild Park, the American park near Alborg. Mr. Werrenrath had given concerts in London and Paris earlier in the tour, and gave a number of recitals in Germany and Italy. Germans were much pleased with the way he sang German lieder. A concert tour through England, France, Germany, Italy and Austria is being arranged for Mr. Werrenrath.

JOEL SWENSEN.

five feet high. There were 200 players in the orchestra. Ballet forces of three Vienna operas were used. Among the principals, Mascagni brought with him for the performance were Zenatello, Maria Gay, Tina Poli Rondaccio, Viglione, Borghesi and the prima ballerina of the Scala, Cia Fornaroli. If the venture is successful financially, Mascagni hopes to stage a similar performance in the United States.

EDWIN GRASSE INJURED

Blind Organist and His Mother Struck by Automobile

ATLANTIC CITY, N. J., July 29.—Just before the opening of the convention of the National Association of Organists yesterday evening in the new high school auditorium, Edwin Grasse, blind organist and composer, and his aged mother, Mrs. Mary Grasse, were struck by an automobile.

Both Mr. and Mrs. Grasse were taken immediately to a hospital, where it was reported today that Mr. Grasse's skull had been fractured and that both he and his mother were suffering from concussion of the brain.

Artists Take Ship for European Ports

Earl D. Laros, pianist, sailed on the Paris on July 23 for study in Paris and London. He will be with Mathay in London and Isidore Philipp in Paris and will return early in September for a concert tour. On the Albert Ballin, sailing July 26, were Jan Gerstenkamp, conductor of the Hamburg Philharmonic; Ejnar Cajanus, Finnish pianist, and Count C. E. Tauber, president of the National Union of Swedish Singers.

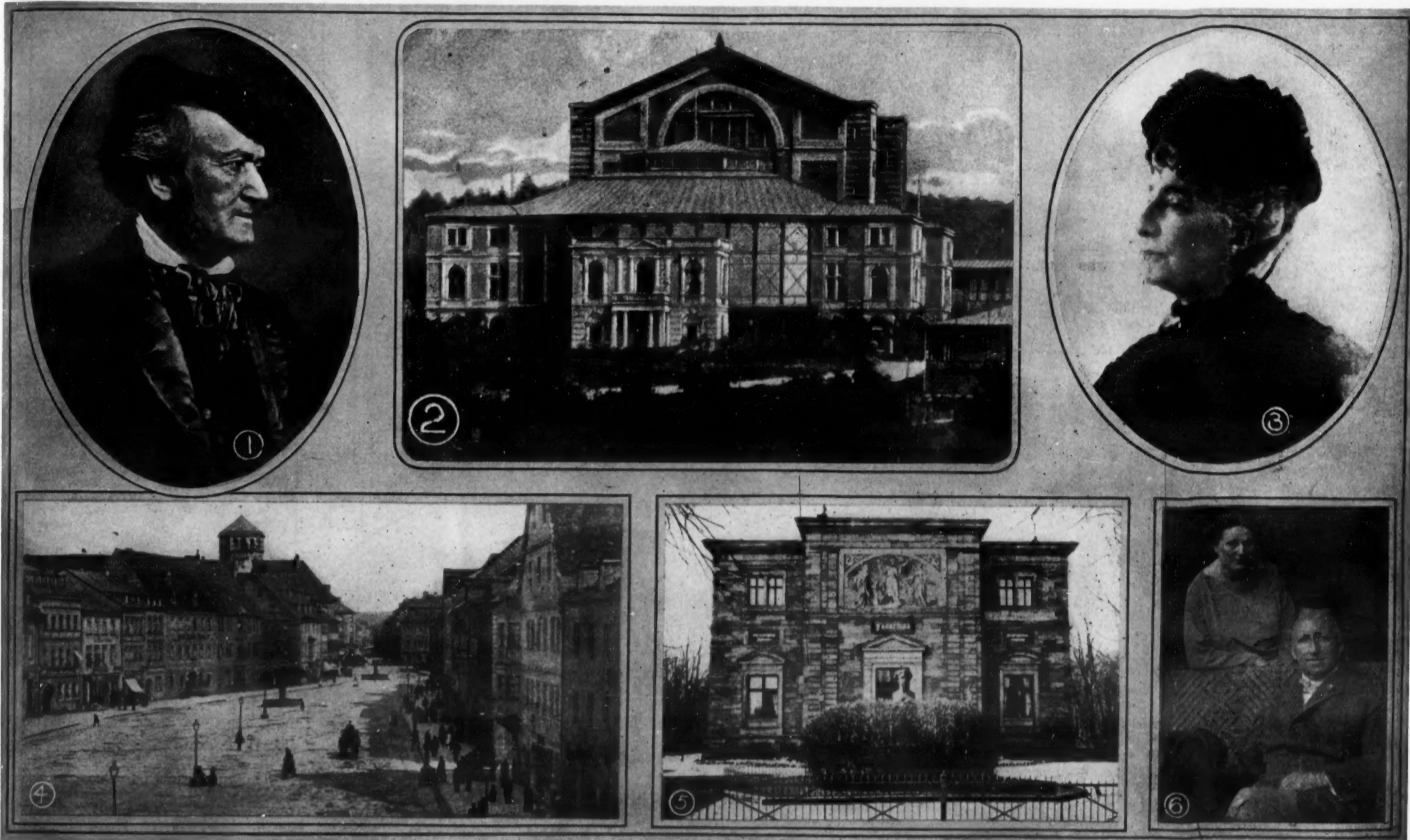
Sweet Singing by Radio Wins Parole for Bandit

PHILADELPHIA, July 28.—The tones of Convict C-1412's voice broadcast by radio have won him his freedom. He had three years more to serve in the Eastern Penitentiary on a bandit charge. Cellmates and guards, who heard him singing to himself as he went about his prison duties, asked him to entertain them. His reputation as a songster spread until it reached the ears of the warden. Finally he was asked to sing from Radio Station WIP. More than 1000 letters of inquiry were received from persons who had heard him. Among them were said to be letters from Governor Ritchie of Maryland, and another from a prominent Philadelphia lawyer. One day the lawyer arranged a meeting with Convict C-1412, and subsequent meetings led to the filing of a parole action, which won the former bandit his freedom.

After 11 P.M. Music Is Noise, Magistrate Rules

Up to 11 p. m. music is music; after that it is noise. Magistrate Renaud ruled thus in the New York West Side Court on July 25, when Clementi de Macchi, president of the Russian Music Lovers' Association, was arraigned on charges of disorderly conduct brought by Carl Biehl, a neighbor. Mr. Biehl complained that the Russian music-lovers played and sang into the small hours of the morning. Veronica Ray, actress and singer, came to the defense of the association. "Why, we number among our members Feodor Chaliapin and other singers of fame," Miss Ray declared. "Their music is music at any time and at any place. And as it is, we don't sing after 11 o'clock. We are not hoodlums; we are artists." Magistrate Renaud told the music lovers to end their musicales at 11 p. m., and ordered an investigation to precede another hearing scheduled for Aug. 1.

Bayreuth Wakes Like Enchanted Princess As Wagnerian Festival Is Resumed After Ten Years



FIGURES AND SCENES ASSOCIATED WITH BAYREUTH AND ITS FESTIVAL

1, Richard Wagner, Whose Genius Found a Fitting Embodiment in the Great Music Dramas and the Festivals Which He Created; 2, the Festival Theater at Bayreuth, Built According to the Composer's Own Plans and Opened in 1876. The first Series of Performances Were Given with a Deficit, but Bayreuth Soon Became the Most Famous Operatic Festival City in the World, and Its Performances Were Attended by Princes and Plutocrats from Every Land. 3, Cosima Wagner, Widow of the Composer, Who for Many Years After Wagner's Death Guided the Destinies of the Festivals; 4, a Street in the Little Bavarian City; 5, the Villa Wahnfried, the Marble Home Built for the Composer by the City of Bayreuth, and the Residence of the Wagner Family Until the Present; 6, Siegfried Wagner, Son of the Composer, and General Director of This Year's Festival, with His Wife

By MAURICE HALPERSON

BAYREUTH, July 20.

THE legend of the "Sleeping Beauty," who slumbered, enchanted, under the thorn hedges until the handsome and courageous Prince waked her with a kiss and wooed her back to

life to take her place by his side, came to the mind of one who paid a visit before the beginning of the Festival to Bayreuth—that lovely little town consecrated to art on the banks of its red stream. The genius of Wagner, which built its Festival



Maurice Halperson
New York Critic

Playhouse on "a lovely hill at Bayreuth," had descended again upon the city, which since the beginning of the great world struggle had slept, forsaken by art. And, behold, new life awakened from the ruins!

For myself and for many others, Bayreuth means more than a mere opera house, where under the most favorable circumstances a great art is interpreted. For years this Wagner *tusculum* had been a holy, consecrated city, a true sacred place of music, the supreme art. The atmosphere that breathes from such a spot does not come only from the traditions that bless it, but is, in great measure, the

product of the feelings, the predispositions that people bring there with them.

I must confess that as often as I approach Bayreuth I become reminiscent and uplifted—just as soon as the dusty and none-too-comfortable little Bavarian train nears the Mecca of Wagnerism. What a lot of memories then overwhelm me!

The Spell of Bayreuth

As a boy I was so lucky as to attend the first—and now almost legendary—Festival of 1876, and since then I have been privileged to visit the art-dowered Wagner City six times, to rejoice in its blessings and unforgettable impressions.

So it came about that as the train stopped and the dust-covered porter called out the word "Bayreuth," I felt the *genius loci*. Fatigue, hunger and thirst were forgotten; I felt myself again free, well-prepared and favored in being able to receive again the gracious miracle.

Bayreuth has during recent months thrown itself with full energy into the work of preparing and rehearsing for the Festival. The entire citizenry bestirred itself as for a town holiday celebration, and such indeed do the Wagnerian performances amount to! Above

all there reigns a glad, expectant activity and an almost religious zeal.

First the greater and greater numbers of arriving singers, orchestral players, choral ensemble and the immense technical staff were greeted with joy. Bayreuth had become after a ten years' sleep again the "Wagner City." Above all there was a satisfaction, mixed with local pride, astir. One could feel it! Bayreuth had become again for a few weeks one of the most-regarded art centers of the world.

Great Activity as Festival Nears

One met, hastening to and fro, more or less noted male singers and more or less youthful and charming feminine ones who were all plainly heart and soul in the proceedings. Each was busying himself in his way to array the awakened "Sleeping Beauty." Daily there were hour-long—yes, half-day-long—rehearsals. On the stage of the Festival Theater and in all the public halls that were available people were trying out, rehearsing things. The technical matters had already been perfected to the last point, and the musical and dramatic—the Wagnerian "relationship of all the arts"—finally took form from a mass of separate parts until the whole work of art approached the desired ideal.

A few days before the Festival the

general rehearsals were begun. Invitations to these events have been sent this year to numerous artists and friends of the Wagner family, as well as to personages in Bayreuth who otherwise in view of the advance sale of all seats for the performances would have been shut out of the Wagnerian Paradise.

Meanwhile one had the chance and inclination to pay his respects to the old and beloved town, to visit again all the places that have become dear to one. The town, which at present has about 40,000 inhabitants and is growing more and more into an industrial place, has hardly changed much otherwise during the last ten years.

Bayreuth's Brilliant Past

Indeed, one often had the impression that it was indeed the Bayreuth of its most brilliant period, that one could recapture the days of the reign of the pomp-loving Margrave Friedrich (1735-63). Here stand today the old and the new castles, hardly changed.

Here one can still admire the splendid old opera house, which was built by the Margrave's art-loving wife, the sister of Frederick the Great of Prussia. It holds more than a thousand persons; it possesses—according to the opinion of authorities—the finest and widest prospect in Europe, and its cheerful and delightful Italian Baroque style and the splendid interior stucco-work make it a perfect gem. The costly red satin curtain, which is covered with the most lavish gold embroidery, was made for the great Napoleon in Paris.

It was originally planned to present the Wagnerian "Ring" in this truly princely house of splendor, in which Friedrich so often amused himself and where the most famous *prime donne*, male sopranos and dancers made appearances. But the idea was discarded by the master as soon as he saw the theater!

From the shadowy Castle garden it

BAYREUTH is now the mecca of pilgrims from the world of music, as the Wagner Festival performances are being given for the first time since they were dramatically broken off by the declaration of war in August, 1914. Some personal impressions of the unique world center of the music drama are given in this article by Maurice Halperson, the veteran New York music critic, who attended the first Festival in 1876 and has been present at many later ones. This is the first of a series of articles being written exclusively for MUSICAL AMERICA by Mr. Halperson, who is attending the Festival as its special correspondent.

[Continued on page 25]

Vacation Spots Lure Artists Fleeing Summer's Sun



MUSICIANS SEEK CONGENIAL NOOKS FOR VACATION LEISURE

1, Nikola Zan, New York Voice Teacher, in the Interim During His Master Class in Portland, Ore., Hikes to the Foot of Mount Hood with a Pet Bear Cub; 2, Rudolph Mayer, Son of Daniel Mayer, Concert Manager of New York and London, and Himself the Director of the English Branch of the Firm, Passes a Leisure Afternoon on the Tennis Court of His Estate, Bexhill-on-the-Sea; 3, Dusolina Giannini Leads the "Simple Life" and Tries the Bucolic Pastime of Climbing a Haystack at Mr. Mayer's Estate, Where with Her Mother the American Dramatic Soprano Was Recently a Guest; 4, Marie Miller, Harpist (Left), and Marie Mikova, Pianist, Meet While on a Stroll in the Luxembourg Gardens in Paris; 5, Josef Borissoff, Violinist and Composer, Employs a Spare Afternoon in Painting, His Favorite Hobby, in an Outdoor Setting Near His Summer Home at Allenhurst, N. J.; 6, Mario Chamlee, Tenor of the Metropolitan, in Nautical Costume Puts Out in a Launch in Greenwich Bay, Near His Summer Farmhouse at Wilton, Conn.; 7, Fitzhugh Haensel, New York Concert Manager, Takes a Stroll in the Picturesque Environs of Honolulu, Where He Stopped on the Way to Australia Recently; 8, Antoinette Halsted, American Contralto, Passes a Day with the Golf Clubs on the Links of the Teugega Country Club, Near Rome, N. Y.

ARTISTS are now enjoying a "breathing spell" in their strenuous yearly labors. Many of them have turned to "pastures new" on the other side of the Atlantic, where the festival season will shortly be at its height. The foreign opera houses have been bidding for their services in the case of many singers, for with the return to something approaching normalcy in the financial situation, there are more liberal fees to be gained. Elsewhere scenes which have endeared themselves recall the voyagers.

The biggest part of most artists' summer, whether passed in the many delightful nooks in the United States or in Europe, will be devoted to a glorified "romp." Whether the sea, the mountains or the forest is one's particular *métier*, there are always rare and unfrequented spots to discover for one's very own.

The pastimes of artists would make a chapter in themselves—they range from the invigoration of the swimmer's plunge to motoring over fine roads which many parts of our country provide in unrivalled degree. Tennis, golf and even baseball are pleasant pastimes for other devotees of voice or instrument.

In the intervals of teaching a large master class in Portland, Ore., Nikola Zan, baritone and voice teacher, finds time this summer for hiking as outdoor recreation. He is shown in the photograph at the base of Mount Hood with a promising protégé, a bear cub whom, the instructor states, he is teaching to "attack some high notes"! He expects that the animal will be able to reach

E in Alt before the summer is over! The pupils that have rallied to the popular teacher's classes include members from many communities in Oregon and Washington. Mr. Zan was for a time resident in Portland and his classes since then at his New York studio have made his name known nationally.

After a visit to Bexhill-on-the-Sea, near London, the estate of Rudolph Mayer, son of Daniel Mayer, concert manager of New York and London—where she is shown while climbing a haystack—Dusolina Giannini, American dramatic soprano, who made her debut this summer in the British capital, is touring in Italy with her mother and Mr. Mayer, her manager. She has visited Florence, Venice and Rome. Miss Giannini plans a trip to Switzerland and a few days of shopping in Paris before returning to England. She will spend another fortnight at Bexhill-on-the-Sea and will sail for America on Aug. 20 or 23. After a visit to her home in Pleasantville, N. J., she plans to spend some time at Bolton Landing, on Lake George, N. Y., as the guest of her teacher, Marcella Sembrich. Her American season will include forty engagements between Oct. 20 and April 8.

In the Luxembourg Gardens in Paris two artists, who have been active in concert in America, met recently—Marie Miller, harpist, and Marie Mikova, pianist. The charms of a sunny day in the famous gardens of the French capital, where playing tots are discreetly watched by their nurses and the swallows flutter and chirp, have brought relaxation to the musicians after a hard winter's work. Miss Mikova is spending a vacation in France. Miss Miller has been accompanied abroad by some of her pupils and will intersperse the traveler's pleasures with the business of her art.

Taking his painting-box and campstool, Josef Borissoff, violinist, asks nothing better than to go outdoors and paint pictures of the natural scenes about him. The artist came to America several years ago after thrilling experiences in Russia, where he served in the late Czar's army and narrowly escaped with his life in the Revolution. When not at work in composition or playing his instrument, Mr. Borissoff spends considerable time with the brushes, as art is his hobby. He is shown at his summer home at Allenhurst, N. J., while hot on the trail of a "light and air" effect.

The charms of yachting are a favorite with Mario Chamlee, tenor of the Metropolitan Opera. He was recently the guest of Commodore Farmer of the New York Yacht Club on the latter's fine vessel; and in the photograph he is shown embarking in a launch in Greenwich Bay. Mr. Chamlee and his wife, Ruth Miller, soprano, have been leading the sylvan life with Mario, Jr., at their farm at Wilton, Conn., during a part of the vacation season. The tenor will leave New York on Sept. 15 for a coast-to-coast tour of the cities in which he was heard this spring, and will also give recitals in a number of communities where he has not sung before.

The sunny shores of Honolulu are the setting where one discovers Fitzhugh W. Haensel of the firm of Haensel and Jones, New York concert managers. Mr. Haensel recently stopped in Hawaii while en route to Australia to superintend the tour of the Antipodes being made by Mieczyslaw Münz. The young Polish pianist has become very popular since his debut in the United States two seasons ago, and under the aegis of Mr. Haensel will doubtless give a good account of himself in Australia. The manager will return to his desk in Aeolian Hall in

the autumn and will direct the extensive activities of his large roster of artists again this winter.

Antoinette Halsted, American contralto, has been "going in" for golfing this summer and she is often to be seen on the links. On a recent day's visit to the Teugega Country Club, near Rome, N. Y., she was "snapped" by an enterprising photographer. Miss Halsted will tour extensively in the coming season and she is laying up energy of the vital sort necessary to the artist against the trying winter season. She is fond of outdoor sports, and lakeside spots are her favorite places for studying new numbers for her repertoire.

Oregon Music Clubs Hold Fête

PORTLAND, ORE., July 26.—The State Federation of Music Clubs, Lillian Jeffreys Petri, president, sponsored a lawn fête at Laurelhurst Park recently. Music, including a band concert directed by Manfredo Chiaffarelli, and other special features furnished the entertainment. The proceeds were added to the fund needed to finance the convention of the National Federation of Music Clubs in June, 1925. JOCELYN FOULKES.

May Peterson Welcomed to New Home in the Texas Panhandle

AMARILLO, TEX., July 26.—Representatives from all the important places in the Panhandle were present at the public reception held recently in the Amarillo Hotel to welcome May Peterson Thompson, former Metropolitan Opera soprano, to her new home here. The romance which led to her marriage with Col. Ernest C. Thompson started when the Colonel heard Miss Peterson sing in a concert here. Colonel Thompson is an Amarillo business man.

PARIS TO HEAR NEW OPERA BY AMERICAN

Eugene Bonner's "Man Who Married a Dumb Wife" to Be Given Next Season

Word was received in New York last week of the acceptance by the Wolff-Hébertot organization for production during the coming season at the Théâtre des Champs-Élysées in Paris, of "Celui Qui Epousa une Femme Muette," a one-act opera by the young American composer, Eugene Bonner. The work, which is founded upon Anatole France's comedy played in this country with great success in 1915 by Granville Barker's company as "The Man Who Married a Dumb Wife," is Mr. Bonner's second opera, his first, "Barbara Frietchie," the libretto of which was taken from Clyde Fitch's play of the same name, not yet having been performed. He is the composer of a number of songs and several suites, one of which, "Flûtes," with orchestral accompaniment, was sung at the Goossens Chamber Concerts in London last winter.

Mr. Bonner was born in Jacksonville, N. C. He received his musical education at the Peabody Conservatory in Baltimore where he studied piano with Ernest Hutcheson, and harmony and composition with the late Otis B. Boise. He later continued his studies in composition with Walter Henry Rothwell in New York and with Cyril Scott in London. Although making frequent visits to this country, Mr. Bonner has lived in Europe for a number of years.

Mr. Bonner's work is said to be the first American opera to be produced by one of the large theaters in France. It is planned to give the work in January on a double bill with a new opera by Manuel de Falla.

Theater Owners to Appeal from Music Tax Decision

PHILADELPHIA, July 28.—Motion picture theater owners, affected by Federal Judge J. Whittaker Thompson's recent decision that they must pay composers a license fee for theatrical performance of their numbers, will appeal from the decision to the United States Supreme Court if necessary to secure a reversal, according to George P. Aarons, secretary of their organization. The court's decree, which resulted from an action brought by members of the American Society of Composers, Authors and Publishers, affects thirty-one local theater owners.

Radio Will Link British Dominions and Two Americas

British subjects in the overseas dominions may hear music broadcast from England by the new beam system of wireless communication before long, and South Americans will be linked to New York, the musical capital of America, as the result of new radio agreements just completed. The British Government will cooperate with the Marconi company in trying out the new beam system to Canada, according to a copyright dispatch from London in the New York Times. The beam station in England will be so constructed that communication may be extended to include South Africa, India and Australia. Under a new agreement announced by Gen. J. G. Harbord, president of the Radio Corporation of America, Argentina, Uruguay, Chile, Venezuela and Brazil will benefit by American broadcasting. A better broadcasting method will be first tried in Buenos Aires.

Wilhelm Furtwängler to Lead Philharmonic as Guest in Coming Season

Wilhelm Furtwängler, noted European conductor, will make his American debut as guest conductor of the New York Philharmonic in the coming season, according to an announcement made by the management of the orchestra this week. He will lead two pairs of concerts, according to present plans. Furtwängler was the successor of Artur Nikisch as conductor of the Gewandhaus Orchestra, and last season made his debut as guest leader with the London Symphony with much success. He will be the second guest leader for the Philharmonic this season, the engagement of Igor Stravinsky having been announced several months ago.

Aspiring Violinists Join Auer Hierarchy



Leopold Auer and His Class of Private Pupils at the Summer Session of the Chicago Musical College—At the Right of Professor Auer in the First Row Are: Mme. Auer and Carl D. Kinsey, Manager of the College. Victor Kuzdo, His Assistant, Is at His Left

CHICAGO, July 26.—The culmination of a romance that brightens the advancing years of their great teacher has shed a happy glow over the summer master class which Leopold Auer has just concluded at the Chicago Musical College. It was in June that Professor Auer and Wanda Bogutska-Stein, his accompanist for over twenty years, were married in New York, and their arrival in this city was a signal for universal rejoicing among pupils who were eagerly awaiting the opportunity of learning from the master who has taught more famous violinists than any other pedagogue of his day. This year's class has been one of the most successful Mr. Auer has conducted here, both in the amount of talent presented and in the development of it. Private pupils have shown marked individuality and diligent application to their work, and auditions and classes have been filled with interested young musicians. Another important feature of Mr. Auer's visit to Chicago this summer has been the recital he gave in the Central Theater, when his mastery of the violin and his supreme interpretative gifts were a revelation to the audience. Mr. Auer's engagement at the Chicago Musical College came to an end on Aug. 1, Mr. and Mrs. Auer then carrying out their plans to spend a holiday in Hot Springs, Va., before returning to New York for the winter season.

Gallo Sees Opportunity for American Singers in Dearth of European Artists

FORTUNE GALLO, impresario of the San Carlo Opera Company, has added his voice to the chorus attesting that America has very nearly drained Europe of its art novelties, particularly in the musical field. Mr. Gallo returned on a recent voyage of the Leviathan from a several weeks' visit abroad. His wife, known professionally as Sofia Charlebois, soprano, remained in Europe to fulfill a series of engagements.

"While my hurried trip throughout Europe was most enjoyable," said Mr. Gallo, "it was disappointing from the standpoint of developing any great amount of new material. Operatic and concert managers have for so long scoured Europe in search of novelties and of promising material that the supply is well-nigh exhausted. This may not prove wholly an evil, however, as it will tend to direct their thoughts to the material at hand at home. We have a splendid supply of raw material in the way of singers, who only need development to make very satisfactory and, in some instances, brilliant artists. I have long devoted considerable attention to American artists and will accentuate that thought this season.

"Italy still continues to be the fountain head of musical inspiration, so far as Europe is concerned. I had a very illuminating and beneficial discussion with the Italian Minister of Fine Arts, who is very much interested in the activities of Italian artists in this country and in the sustained popularity of Italian composers.

"I have one or two surprises in store as a result of my European trip, but, strangely enough, the most interesting artist of whom I secured any trace was



Photo Keystone View Co.

Fortune Gallo, Impresario of the San Carlo Opera Company, Returning from Europe on the Leviathan

an American-born tenor, Louis Rousseau, whom I found singing in France. Rousseau acquired his preliminary education in New York, where he worked as a clerk with a Broadway banking house. He went to Europe for more intensive study and sang at the Opéra-Comique, and has of late, appeared in cities as

Lyons, Marseilles, Nantes, and other cities, where he has achieved great popularity. This transplanted American has a repertoire of forty-two operas, and sings in French, Italian, German and English with equal facility. I have big prospects planned for him and expect to bring him over in the early fall.

"For the immediate present, the San Carlo season will monopolize my attention. It will open earlier than usual, and for the first time in many years, outside of New York. The company will first be heard at Asheville, N. C., the summer musical capital of the South, where it will replace the annual festival of orchestral music that has so long been held in that city. The local committee, headed by Dr. A. S. Wheeler, Judge J. D. Murphy, James Westall, Mrs. O. C. Hamilton and John E. Wilson, has conducted a remarkable campaign throughout the Southeast, and we look for a wonderful local season commencing Monday, Aug. 11.

"The New York season will begin about the middle of September and will bring forward a distinguished array of guest artists. At the conclusion of the New York season, and similar engagements in Philadelphia and Boston, the usual tour extending to the Pacific coast will follow, terminating with a series of long engagements on the Pacific slope."

Hebrew Prayer Book Set to Music

ROXBURY, MASS., July 28.—For the first time in history, the Hebrew prayer book has been set to music. Boris M. Morros, who is in charge of the music in the Crawford Street Synagogue, composed the music for the 285 Hebrew prayers, after five years of work. Mr. Morros, who is thirty-three years old, started the work in Russia, continued it in Palestine, and has been engaged on it during the sixteen months he has been in this country. When he was graduated from the Imperial Conservatory in Petrograd in 1913, he won the Anton Rubinstein gold medal for originality in composition.

Hamlet's Soliloquy Set to Music for Mr. Pepys

New Books Bring Volume by Sir Frederick Bridge on Shakespearian Song—Discovery of "To Be Or Not To Be" in the Diarist's Library—A Novel by Elliot H. Paul—Pirani Tells Secrets of Success—The Story of Edward MacDowell's Boyhood



WITH elaborate and extensive celebrations of the tercentenary of William Byrd and the rescuing from obscurity of many charming old songs, madrigals, anthems, and the like, in the course of the last year England had a remarkable revival of Elizabethan music, and the world was apprised anew of the fact that in Shakespeare's time English musicians had no superiors. The late Sir Frederick Bridge's last published book, "Shakespearian Music in the Plays and Early Operas" (New York: E. P. Dutton & Co.), was a contribution to that revival.

This is a slender volume of only seventy-two pages of text, beautifully printed and decked out with several excellent portraits, manuscript facsimiles and other illustrations and supplemented with a musical appendix of twenty pages more; in which, after a brief consideration of Shakespeare's knowledge of music and Elizabethan musical instruments and singers, Sir Frederick recounts his own adventures, researches and discoveries among the earliest musical settings of Shakespeare's songs. It is written in an informal, chatty style, but is none the less interesting for that.

Of the settings of Shakespearian lyrics which were published in Shakespeare's lifetime, only two are now known: "O Mistress Mine" in "Twelfth Night" and "It Was a Lover and His Lass" in "As You Like It." Many versions of these beautiful songs have appeared, among them "some dreadful mutilations of the original," but Sir Frederick was able to restore both of them "to something very near the originals." His account of the difficulties he met in finding the various parts for the setting of "O Mistress Mine" explains the disappearance of so much of the music of Elizabethan times.

The simple melody he found in a very rare collection of airs arranged by Thomas Morley for a small band of six instruments, published in 1599, with the quaint title: The First Booke of Consort Lessons, made by divers exquisite Authors for six Instruments to play together, the Treble-Lute, the Pandora, the Citterne, the Bass-Viol, the Flute and Treble-Viol. Neatly set forth



Thomas Morley's Band for His Arrangement of Shakespeare's Song "O Mistress Mine." From Left to Right, the Instruments Are: Treble-Viol, Flute (Recorder), Citterne, Pandora, Lute, and Bass-Viol. From Bridge's "Shakespearian Music in the Plays and Early Operas"

at the cost and charges of a gentleman, for his private pleasure, and for divers others his friends which delight in Musick."

The viol part of Morley's arrangement was the only part in the library of the Royal College of Music. A search in the British Museum, where Sir Frederick confidently hoped to find all of the other parts, resulted in the discovery of one only, that for the flute or "recorder." This gave him an inner part to the melody and he then supplied the bass himself. But later he was fortunate enough to find in the Bodleian Library the part for the citterne (a small instrument with strings and played with a plectrum); and later still, in the library of Christ Church, Oxford, the part for the pandora (a species of lute). And so he was able to reconstruct a really correct copy.

The original setting of "It Was a Lover and His Lass" is also the composition of Morley, and is contained in "The First Booke of Ayres or Little Short Songs to sing and play to the Lute with the Bass Viol, by Thomas Morley, 1600." Preserved in the British Museum is an early manuscript of one other song known to Shakespeare, namely the exquisitely beautiful "Willo Willo"—*Desdemona's* song in "Othello." "This is an example of a song, words and music, undoubtedly written before Shakespeare's day, and which he introduced in 'Othello,' altering the words to suit a female character." Its composer is unknown.

A Lost Opera Found

The bulk of the book is concerned, necessarily, with music composed after Shakespeare's time, and particularly with that by various hands for sundry adaptations of "The Tempest," including Matthew Locke's operatic version of the play produced in 1674 and the operas based on it by Shadwell and Humfrey (1674) and by Purcell. Of all Shakespeare's plays there appears to have been none which was revised and adapted more often and which ever drew more crowded houses than "The Tempest."

There is also some account of a later opera by Purcell, entitled "The Fairy Queen," founded on Shakespeare's "Midsummer Night's Dream," "which seems to have drawn from Purcell some of the

best examples of his dramatic genius." Although the libretto is a travesty of Shakespeare, the author considers the music superior to the most popular examples from Purcell's "Tempest" settings, such as "Come unto these yellow sands" and "Full fathom five." The score of this work was lost in 1701, when a reward of twenty guineas was offered for its recovery but without result.

J. S. Shedlock, who has edited the opera for the Purcell Society, only a few years ago after long and arduous search found the missing score in the shelter of the Royal Academy of Music, to which institution it had been left in 1837 by R. J. Stevens, who was elected Gresham Professor of Music in 1801. He may not have known that it had ever been lost, says Sir Frederick, and adds: "Stevens, no doubt, obtained it from Savage (whose name is on the inside of the score), and Savage was a pupil of Pepusch, who was for several years at the beginning of the eighteenth century connected with the Theater Royal, Drury Lane, and we are told was an enthusiastic 'collector of manuscripts.'"

In his final chapter Sir Frederick Bridge recounts his most interesting discovery—a unique musical setting of the celebrated soliloquy in "Hamlet," "To be or not to be." This he found in a large volume of manuscript music in the library of Samuel Pepys, dated 1693. After much study and comparison with other music of the time, he concluded that this musical monologue was composed by Matthew Locke and that Cesare Morelli, an Italian musician whom Pepys employed for a time, arranged the melody, bringing it within the compass of Pepys' voice and adding to it an accompaniment for the guitar.

There are several variations in the text, and in Sir Frederick Bridge's opinion these slight changes from the printed version of Shakespeare's most famous soliloquy represent the manner in which the great Betterton declaimed this passage. Pepys saw and praised Betterton's *Hamlet* in 1661, in 1663 and again in 1668. "It is quite reasonable to conclude," says Sir Frederick, "that Pepys got this fine passage set to music during these years and long before he came to know Morelli. And if this be so it makes this setting especially interesting. The musician who set it no doubt saw Betterton in the part, and we

are told, 'The character of *Hamlet* was one of Betterton's masterpieces. Downe tells us that he was taught by Davenant how the part was acted by Taylor of the Blackfriars, who was instructed by Shakespeare himself.'"

Besides accomplishing the great service of getting at the correct version of the music of some of the songs with which Shakespeare embellished his plays, the scholarly author of this fascinating little treatise makes one realize something of what the modern English stage has lost by the virtual banishment of song from its plays.

G. W. H.

The Pursuit of the Adagio

IN "Imperturbable" (New York: Alfred A. Knopf). Elliot H. Paul again shows to what an extent music colors his thinking and writing. His conception of the life of his hero, whom he takes through that troublesome period of formation from seventeen to manhood, is summarized in his own words in this manner. "... When the bow of fate moves back and forward over the strings of time, in the earlier movements of that symphony called life, the sustained tones are not so long drawn out before the end of the bow is reached and the tune must take a new direction. There are phrases, themes, rests, developments, inversions—many a measure to be played before the score will yield a contemplative adagio." And so the symphony of Lester Davis' life goes through five movements, moving and searching ever for that adagio which means the proper adjustment of the individual to the world around him.

The story carries the hero from the prairies of Montana, where he is attached to an engineering corps engaged in building a canal, to New England, to various other places and finally to Boston, where he achieves the desired adjustment. The geography in a way illustrates the tempi of the various movements of the author's symphony, and through each part music itself plays an increasingly important rôle in the hero's life and contacts. In the Montana prairies at a Fourth of July dance Davis plays the piano, and the ensuing scene of "jazz-mania," with the emotional reaction of the player, is one of the most vivid pieces of writing in the book. Later in Louisville the one gentle association he has is based on music. In Wyoming he becomes friendly with a Scandinavian, Oscar Nelsen, a vagabond violinist who is a thorough musician, and it is after this that music comes to mean the entire preoccupation of his leisure. The two, Davis and Nelsen, begin by playing together for dances, but in the winter, when the construction camp is snowed in, both make real music and Nelsen supervises the musical education of Davis until he has absorbed all the classics.

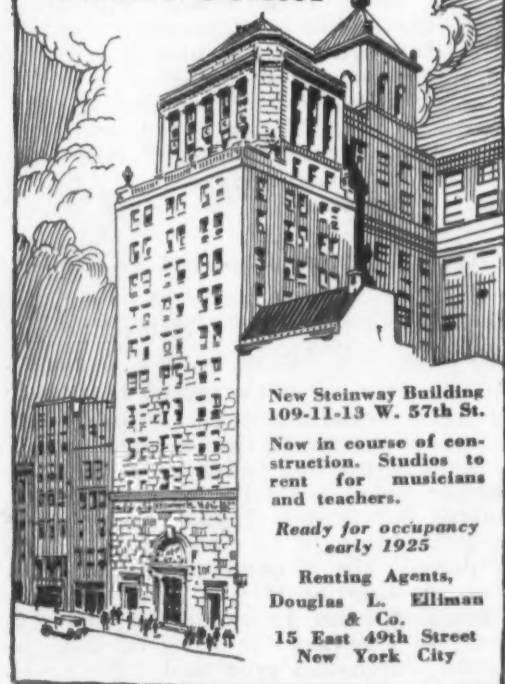
[Continued on page 27]

ARRANGER

Orchestrations for small or large orchestra, also for phonographs, any combination desired. Piano and vocal settings for songs, etc., by amateur composers a specialty.

CARL F. WILLIAMS
701 Seventh Avenue, New York City
(Room 801)

The Apex of the Music and Art Center



New Steinway Building
109-11-13 W. 57th St.

Now in course of construction. Studios to rent for musicians and teachers.

Ready for occupancy early 1925

Renting Agents,
Douglas L. Elliman & Co.
15 East 49th Street
New York City

TWO WEEKS' NOTICE IS ESSENTIAL

SUBSCRIBERS who desire MUSICAL AMERICA to follow them regularly during their vacations should mail a card to the Circulation Department, giving their summer address. At least two weeks' notice is necessary.

CAPITOL

Broadway at 51st St.
EDWARD BOWEN
Managing Director

"BROKEN BARRIERS"

with ADOLPH MENJOU, JAMES KIRK-
WOOD, MAE BUSCH, WALTER HIER,
GEORGE FAWCETT

REGINALD BARKERS PRODUCTION

CAPITOL GRAND ORCHESTRA

CAPITOL BALLET CORPS

Presentation by ROTHAFEL

Theatres under direction of Hugo Riesenfeld

RIALTO, B'way & 42nd St.

GLORIA SWANSON

in

"MANHANDLED"

A Paramount Production

RIESENFELD'S CLASSICAL JAZZ

FAMOUS RIALTO ORCHESTRA

RIVOLI, BROADWAY AT 49th STREET

First Time at Popular Prices

James Cruze Production

"THE COVERED WAGON"

RIVOLI CONCERT ORCHESTRA



flesh—and the nervousness of the débutantes.

The management of Ravinia seems to have its own theories on the pass question, with fatal results to a large circle of Chicagoans who have their own viewpoint.

Not many free tickets are being issued at Ravinia this summer. Only recently while in Chicago I met a young artist, a member of the troupe, who actually bought her own ticket for a certain performance.

As the delightful outdoor theater has been pretty well deserted so far this summer, the new scheme has not won any high favor. I hear some peppery remarks on the subject.

Deprive a lioness of her cubs, but don't take the door privilege away from the confirmed opera-goer.

Not even the iron-nerved New York manager attempted such an adventure; he only took the pass away from the person who would fill a seat in the recital hall.

There's a vast difference, so I am anxiously awaiting further bulletins from Ravinia on Lake Michigan.



Among Leading Operatic Artists, Anne Roselle Has Earned a Steadily Increasing Reputation Within the Last Few Years. The Soprano Is a Hungarian by Birth, but Has Spent Much of Her Life in America. She Sang for a Time in Operetta Abroad and in the United States. Her Studies in This Country Have Been with William Thorner. Miss Roselle Toured with the Scotti Opera Company, and Sang for Several Seasons at the Metropolitan. She Has Since Appeared as Guest Artist with the San Carlo Opera Company, and Will Be Heard with That Organization in the Summer Season at Asheville, N. C., as Well as in Concert During the Coming Season

The Passing of the Pass—Ravinia and the Deadheads—Fritz Reiner Descends on Gotham—Kansas City Holds Out a Lure for Conductors—Judson Points Out That There Won't Be Any Clash Between the Orchestras and the Union—An Actual Scene, Word for Word, from a Musical Drama in Our Senate—Wanted: More Studios, in Washington, D. C., and Elsewhere—Some Tortured Animals

Dear MUSICAL AMERICA:

That mystic slip of paper known as a pass has always been regarded with deep and reverent veneration by the American.

Apart from the sanctified slogan, Pay to the Order Of, there is perhaps no literary phrase which so grips the imagination.

Each little pasteboard carrying these cryptic words seems to transmit to the holder a strange sense of authority, power and influence. The pass is a symbol of privilege. The bearer is a man among men.

Ordinary creatures must jam themselves in between other ordinaries on long lines, dive into a pocket-book and be deferential to a glassy-eyed deity who sits behind a caged window.

Your man of privilege is immune from such insult. He struts past the queue of sheep, bows impressively to some chance acquaintances in the lobby, as modestly as possible pokes his passport at the doorman, and lo, he is respectfully guided to a choice pair of seats.

In New York the free ticket practice reached its apogee two years ago. At its best, the custom would fill Aeolian and Carnegie Halls for the debut of a shy little girl pianist from nowhere. At its worst, the habit would crowd the auditoriums with a pack of pass-addicts who cared less for the singer or the fiddler on the platform than for their own blistering opinions on the art, appearance and character of the performer.

Deadheads are notoriously cynical and apathetic toward the event they have been supplicated to attend.

History contains no record of a pass-bearer who applauded loud and long.

Suddenly the down-trodden managers of concerts in New York agreed to abolish the pass. Actually, they kept to this agreement fairly well all during last season. Many of the debut concerts, and I must confess a few others, were strictly family affairs as far as attendance went, yet I doubt if the managers would return to the ancient system of handing out passes to all comers.

Within a year or two the outlawed deadheads may even be persuaded to buy tickets, but I am a bit dubious on this point.

No person who has tasted the sweets of liberty can ever become a contented box-office patron.

Nor is the deadhead without his rights. He has valiantly braved all sorts of weather and inconvenience to be present. Too often the performance failed to reward his courage.

As for his coldness, who could resist the subtle spell of the pasteboard which imparts importance, authority and power to all who bear it?

Blame rather the weakness of the

Now that Fritz Reiner has convinced New Yorkers he is really a conductor of large caliber, I wouldn't be surprised if the young Viennese were invited one of these days to make his permanent residence in this city of many orchestras.

Reiner made an unmistakable success as guest leader at the Stadium last week. He knows the masters, he has the tradition and feeling for the classics and at the same time he shows a friendliness for the newer composers—and why shouldn't he, being quite a youth himself as far as years go?

Reiner has won the regard of musical Cincinnati and personally he and Mrs. Reiner are well liked in that city, so I hear. New York could use the services of a virile, experienced man like the conductor of the Cincinnati Symphony.

If the trustees of a certain organization decide on a change in leaders, the Viennese has a fine chance for the place.

Of course, Cincinnati would not lose him for some time, for the Cincinnatians know the value of his work and have accordingly signed him for a good term.

But when this contract expires Fritz may have his pick of two or three excellent batons.

A modest little gentleman accompanied by an attractive lady made their appearance in the audience of the Stadium in New York one evening last week. Immediately a dozen players in the orchestra gave signals of friendly welcome. The musicians had recognized Arnold Volpe and Mrs. Volpe.

It was Arnold Volpe, I believe, who conceived the idea of the summer symphonic music in the Lewisohn Stadium and it was Mr. Volpe who so successfully inaugurated the series several years ago.

Somehow, this conductor slipped away to Kansas City, with the assurance that one of the country's large orchestras was to be founded in that community, and that he was to be the leader. To date, the large symphony has not materialized. Conductor Volpe is head of the Conservatory, and, I presume, is still patiently awaiting the joyful day. A good-sized band of Kansas City folks still holds fast to the belief that the city requires a larger ensemble than the excellent local Little Symphony. Other citizens show even more enthusiasm in their opposition, consequently Kansas City languishes on without a big orchestra.

In the meantime, Arnold Volpe has been honored with an invitation to appear as guest conductor of the New York Philharmonic at the Stadium on Aug. 12. I see he will also lead the Edwin Franko Goldman Band on Aug. 3.

Perhaps Kansas City will give the big orchestra idea fresh consideration.

It's cruel to dangle a nice juicy orchestra before a good conductor—and then yank the string.

Arthur Judson takes me to task for predicting "a nice collision" between the Musical Union and the orchestras on account of the old subject of debate: the pay-check.

"The chief New York orchestras concerned in any union trouble in New York are, of course, the Philharmonic and the New York Symphony," writes Mr. Judson.

"Speaking for myself as the manager of the Philharmonic and for Mr. Engles as manager of the New York Symphony, it is evident that your information as to our attitude toward the Musicians'

Union is based upon some misunderstanding.

"Both the directors and managers of these two New York orchestras have before them but one object, the maintaining of their respective organizations at the highest possible artistic standard.

"At no time have the directors or managers had any feeling of antagonism toward the Musicians' Union or any other organization; nor have they at any time made any concerted attempt to reduce musicians' wages, a statement made in your column some weeks ago.

"It is inevitable that during a number of years in which living conditions have been more or less unsettled there should be frequent conferences between employers and employees concerning wage schedules.

"It is also inevitable that constantly increasing costs of giving orchestral concerts, especially when receipts cannot be greatly increased owing to the fixed capacity of houses and certain other important considerations, make it imperative that all forces, including members of the Musicians' Union as well as the directors of orchestra associations, make every effort to arrive at a basis of equitable settlement if orchestras are to be maintained at the standard demanded by the music-lovers of New York.

"During the past few years I have had frequent negotiations with the officials of the Musicians' Union in New York and have invariably found them courteous and willing to cooperate in bringing our joint problems to a satisfactory solution.

"The problems are difficult and negotiations may well be prolonged, but there is no desire on the part of anybody concerned to have a fight."

It is good to hear that Arthur Judson and George Engles have taken this stand; only through such intelligent and sympathetic cooperation can we hope to solve the big problems.

Here's hoping that there won't be any "nice collision!"

Here is one vivid scene from the American drama, "Getting Nowhere," dealing with the national conservatory movement, and recently played in a United States Senate committee-room:

Mr. Robison, committeeman: "Do you appear here for the Bacon Bill?"

Mrs. Seiberling, representing the National Federation of Music Clubs: "I am here for the Bacon Bill because I think it is the most practical thing."

"I have just come from the Senate hearing and the Bacon Bill was attacked there as being supported by some commercial institution and having very wicked and improper motives back of it, and if I were to say anything I would say that it was pernicious to give a commission \$50,000 to expend in six months' time in making a report for the Senate and House to act upon."

Mr. Robison: "I believe this provides for only \$20,000."

Mrs. Seiberling: "Yes, the Bacon Bill provides for only \$20,000, but the other bill calls for an appropriation of \$50,000, the report to be made in six months, which in this day when graft and all that sort of thing is so uppermost in people's minds, would be like spilling water—to try to spend \$50,000 in a proper way in six months making an investigation; and the fact that the bill commits itself to put conservatories in certain States is pernicious."

"We don't want anything pernicious. We want the thing to be so simple that a report can come here which will have nothing underlying it except to serve the purpose of establishing a musical and art center in the District of Columbia, where it should be."

Mr. Black: "It this a good place for singers?"

Mrs. Seiberling: "Of course it is."

Mr. Bacon: "In other words, we have not enough information yet to go ahead and decide what our definite plan should be."

Mrs. Seiberling: "No."

Mr. Bacon: "Provided we want to do this thing at all."

Mrs. Seiberling: "Yes; ultimately it would be a wonderful thing to have branches around the country, and I do not disapprove of it; but I think, first, the commission should report to us the proper way in which the problem should be attacked."

Mr. Fenn: "May I ask a question, Mr. Chairman?"

Mr. Robison: "Certainly."

Mr. Fenn: "I don't know whether this is for Mrs. Seiberling or the committee, but in this relation in reference to what Mrs. Seiberling has said, in reference to the bill, we will presume that Congress passes this act, and the commission is created."

"At the end of two years the commission reports its findings to the House or to the Senate, and it will be referred to this committee. Now, is there not a presumption that on that report we will have to go all through those hearings again?"

Mrs. Seiberling: "We certainly would want to."

Mr. Fenn: "And how much further ahead we would be then by an intelligent discussion, such as you have given us, of this affair at the present time."

Mrs. Seiberling: "Thank you."

At any rate, we can be consoled by the fact that some Senators are at least toying with the notion of a national conservatory, thanks to the energy of Mrs. Seiberling and other intelligent pioneer workers.

I suggest that we place the whole movement for a national school and Ministry of Fine Arts in the hands of some philosophical gentlemen of the Tammany Hall school. Then we would see quick action!

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

I have in my hand bitter complaints from several estimable musicians of Washington, D. C., complaining of the musical situation in that city.

According to these musicians, no teacher is permitted to follow his calling in the really desirable quarters of the town. This would be fair enough, they further inform me, if the present

studio center, well located in the heart of the city, could accommodate all the teachers.

"As I am not allowed to teach music in my own home and as I can't find another studio, I am obliged to leave Washington," writes one musician.

Such complaints are general. Even in New York musicians and students find it difficult to find studios and homes where they may play to their heart's content.

Chicago is more fortunate, for most of the teachers are huddled together in desirable buildings situated in the Loop district. And what a racket there is in this neighborhood!

More concert auditoriums and more

studio buildings are needed in every large city of the country.

But don't forget the sound-proof walls.

Our British neighbors are indignant at the "cruelty" of the Wild West Rodeo recently presented at Wembley by some of our gifted cow-punchers. The gentle art of bronk-busting and steer-throwing is considered an outrage by some of the Britishers who witnessed the shows and who vented their feelings by writing Open Forum letters to their favorite newspapers. Defenders of the Westerners retorted that fox-hunting, grouse killing and other respected pastimes were even more cruel "sports".

While a wordy battle is raging over

man's cruelty to creatures of the land, air and sea, our humanitarian friends have overlooked the most tormented, most harassed animal of all.

No beast is tortured more cruelly than the helpless creature who makes a debut in New York. Unlike the steer, the horse and the fox, these innocents are not only bully-ragged, barbed and pricked, but they actually pay for the privilege, says your

Mephisto

CLEVELAND PLANS BIG ARTS CENTER AND CONCERT HALL

Eleven-Story Building, to Be Known as Carnegie Hall, Will Be Remodeled to House Studios and Auditoriums, Stores and Schools of Allied Arts—Pageant of Founding of Cleveland, with Music and Dances, Attracts Vast Audience—John Van Dyke Miller Chosen Leader of Singers' Club

CLEVELAND, July 26.—One of the biggest projects ever launched in this city for the promotion of culture is that for a new music and arts center, with studios and a concert hall. According to this plan, the former Creswell Building in Huron Road is to be transformed immediately into a central home for the music and art interest of the city, especially in the teaching field, and is to be renamed Carnegie Hall.

The first and second floors will be devoted to sales and display space with show windows. A large recital hall with an organ will occupy the third floor, and this may also be used for displays of paintings and art objects which dealers from Cleveland and other cities will arrange. The fourth to eleventh floors inclusive will be made into more than 100 studios.

In all, 125,000 square feet of space will be available to provide facilities for studios, schools of music, dancing and painting. A radio broadcasting station also is planned, the programs to be provided by groups in the building. Later a roof garden and concert hall atop the building are to be provided.

In addition to artists and musicians, it is aimed to make Carnegie Hall a center for allied lines, such as decorators, illustrators and art dealers. It is stated that the company owning the building has laid the project before the various interests desired as tenants. Assurance of support received warrants great success.

Pageant Draws Throng

Probably the largest audience ever assembled in Cleveland gathered in Edgewater Park on July 22 to witness Harper Garcia Smythe's pageant, "The Span of Time," in commemoration of the 128th anniversary of the founding of the city by General Moses Cleaveland and his band of Connecticut pioneers. It is estimated that 100,000 people were present.

All the resources of the city were utilized to make it not only a dramatic spectacle but a review of Cleveland arts and crafts. The pageant was one of the most elaborate and interesting ever staged in this part of the country. The cast included 1000 persons, who depicted scenes from the arrival of Moses Cleaveland to episodes symbolizing the city of the present.

Instrumental music was adequately furnished by Walter Logan's Orchestra,

specially organized for service this summer in the parks. The dances were from classes in the Cleveland schools, and the huge choruses were recruited by the Federation of Women's Clubs and trained by Mr. Smythe.

Rehearsals are now in progress by six musicians from the Grasselli House, headquarters for the Society for the Blind. The men form the nucleus of an orchestra which, it is hoped, will be ready for professional engagements by September. The orchestra is only one of the activities of the men's club of forty members. There are also branches for dramatic, dancing and glee club work. The orchestra was started to provide a source of revenue to its members.

Following the resignation of Edwin Arthur Kraft as leader of the Singers' Club, John Van Dyke Miller has been unanimously elected to succeed him. Before coming to Cleveland six years ago, Mr. Miller was a member of the Apollo Club of Brooklyn, N. Y. Mr. Miller has served as accompanist for the Singers' Club for the past five years, during which time he has become immensely popular with the members. His services are entirely the result of his love for music and he will accept no remuneration for his work. Mr. Miller is treasurer of the Drummond-Miller Company, which has constructed many school buildings.

FLORENCE M. BARHYTE.

First Visé Given Out Under New Regulations Is Obtained by Heifetz



Photo Keystone View Co.

Jascha Heifetz, Violinist

The first visé issued in England under the new immigration quota law for the fiscal year was obtained by Jascha Heifetz, who arrived in America on July 21 on the Leviathan.

The United States Consul in London issued this visé for the famous violinist, whose name stands at the head of a list that will number thousands of travelers coming to this country.

The photograph herewith reproduced shows Mr. Heifetz examining the visé at his hotel in London.

In the course of his sojourn abroad, Mr. Heifetz played at one of the Beethoven concerts given in Paris by Walter Damrosch in the Théâtre des Champs Elysées, winning the success that always marks his appearances. His only American concert this summer will be given in the Auditorium at Ocean Grove on Aug. 21. The rest of the vacation will be spent by Mr. Heifetz at his summer home at Narragansett Pier, R. I.

North Shore Festival Offers \$1,000 for Best Composition by an American

CHICAGO, July 26.—The Chicago North Shore Festival Association announces the conditions under which a cash prize of \$1,000 will be awarded an American composer for the best composition submitted to Carl D. Kinsey, business manager, by Jan. 1, 1925.

The rules of the contest are virtually those of the last three years in which the prize has been awarded. As heretofore, the best five works submitted will be played during the North Shore Festival at a public rehearsal by the Chicago Symphony, Frederick Stock conducting, and before a board of judges composed of musicians of wide reputation. The work chosen as best will be performed at a concert in the festival and will also be heard on the regular subscription programs of the Chicago Symphony in the following season.

The prize was first awarded in the spring of 1922, Camille Zeckwer of Philadelphia winning it with his "Jade Butterflies." In the contest of 1923 Felix Berowski was awarded the prize for his "Youth," and this year Charles Martin Loeffler won it with "Memories of Childhood."

The rules of the contest are as follows:

1. All contestants shall be either of American birth or naturalized American citizens.
2. Contestants must submit the orchestra score legibly written in ink.
3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.
4. No work may exceed fifteen minutes' duration in performance.
5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected.
6. The term "orchestral composition" under the provision of this contest will signify a work for orchestra alone, not a concerto for piano or violin, or a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
7. The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestra parts, legibly written in ink, not later than a month before the date of the public rehearsal. The orchestral parts of the five works must comprise, in addition to copies for the wind instruments and percussion, the following number of string parts: eight first violins, eight second violins, five violas, five cellos and five double basses.
8. The five compositions will be played without identity of the composers being made known to the judges or the public. If after the prize-winning work has been announced at the public rehearsal, it is

desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of each contestant has been obtained.

9. The five compositions selected for performance at the public rehearsal will be conducted by the orchestral conductor of the Festival Association.

10. The winning contestant will receive a prize of \$1,000 and his composition will be performed at a concert of the 1925 Festival. If in the opinion of the Festival orchestral conductor the successful contestant is capable of conducting his own work, that contestant may do so if he desires.

11. No work may be submitted that has previously been performed or published or which has been entered at the same time in another competition. Compositions that have been submitted in a previous competition of the North Shore Musical Festival and which failed to win the prize may be sent in again, provided, however, that no public performance has taken place or that the work has not been published. Trial of the compositions at the public rehearsal of the North Shore Festival Association in Evanston is not held to be a public performance. No more than two scores by the same composer may be submitted.

12. Each contestant shall submit the score of his composition on or before Jan. 1, 1925, and no composition shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, business manager, 64 East Van Buren Street, Chicago. The North Shore Festival Association will not hold itself responsible for the loss of manuscript scores or orchestral parts and will accept such scores and orchestral parts from competitors only on that understanding. Every care, however, will be taken of manuscripts.

CURTIS INSTITUTE MAKES READY FOR FALL OPENING

John Grolle, Director, Prepares First Catalog of New Philadelphia Music School

The Curtis Institute of Music in Philadelphia has just issued its first catalog announcing the opening of its first term on Oct. 1. Enrollment conferences for the preparatory department, which will accept beginners and less advanced students, will be held from Sept. 15 to 20. It is announced by John Grolle, director, that all candidates for admission to the conservatory department will be expected to pass an entrance examination some time during the week of Sept. 22-27. There will be a limited number of special students in vocal and instrumental courses. Teachers' normal courses will be given for students and teachers not connected with the Institute. Parents and patrons are invited by the Institute to attend lectures on appreciation of music and elements of music. The foreword to the catalog announces "the Curtis Institute of Music has been established to maintain in Philadelphia a school of music which equals in all respects the leading conservatories of Europe and America. The Curtis Foundation, created by Mary Louise Curtis Bok, enables the Institute to offer its pupils practical musical instruction leading to a broad and comprehensive conception of music as an art."

What Is the Solution?—Managers in Middle West Say Uniting of All Forces Would Better Concert Business



EDUCATION and cooperation are themes that continue to occupy the minds of persons perplexed by concert conditions in the Middle West. Such education and cooperation must be general, in the opinion of these authorities, who state that public, artists, managers and teachers must all share in bringing about a more satisfactory state of affairs. "Appreciation of art means plenty of contact," is one pronouncement; and wide publicity of the issues involved is urged from another quarter. The development of new territory would help, according to a number of views expressed in connection with the campaign, begun by MUSICAL AMERICA in the issue of March 15 and continued week by week, to throw light upon the situation and discover a remedy. It is admitted that business depression in certain sections of the country has had an adverse effect upon concert attendance, and other contributory causes are tabulated and discussed. Some artists, it is claimed, do not make the best programs; and the complaint is brought forward that many concert-goers are more interested in "seeing" artists of world-wide reputation than in the music which they may present.

"Cut down the bookings until financial conditions improve."

This is the suggestion made by Hathaway Harper, local manager in Oklahoma City, Okla.

"Bad financial conditions and excessive prices are the causes of the trouble," he adds.

Mr. Harper mentions a poor season, with many failures, coming upon the heels of general business depression, but does not think the concert situation has been aggravated by over-booking—"Unless," he continues, "you consider fewer bookings should be made while times are so dull."

Local managers are innocent of charges of bad judgment, ignorance of their work and unfair competition, Mr. Harper claims. His city is not bothered by the spasmodic manager, and the manager already established generally knows his business. Booking managers give all the help that is necessary, but Mr. Harper finds "too many concert artists for the locality." Consequently, the country has more concerts on its hands than it can take care of, but he does not know of any undeveloped districts that could be worked to advantage, nor does he complain of indifference on the public's part.

The fees demanded by artists are higher than is reasonable, he argues, but clubs are not more dependable than the local manager. The course is better than the solitary concert engagement.

"My attitude toward civic music is friendly," says Mr. Harper. "Our situation is good so far as halls are concerned, and the press gives splendid cooperation."

Managers Are Friendly

A contrary opinion regarding details of managerial efficiency is expressed by George Frederickson, manager in the same city, who, while denying cut-throat competition among local agents, states that they show bad judgment and fail to understand the psychology of their audiences. An educational campaign to improve their methods would be valuable. It is this lack of judgment, Mr. Frederickson says, together with over-booking and wide-spread business depression, that has caused heavy cancellations.

The booking manager, on the other hand, is praised by him with the word "good" applied to the cooperation extended. Still, according to Mr. Frederickson, a booking manager may over-sell. And with too many concerts for the country and too many artists who ask high sums for their services, the

situation presents a problem that is hard to solve.

Mr. Frederickson does not advocate the concert course as superior to individual concerts, and states that advance subscription sales have fallen off in company with sales of single seats. Fair help is given by local newspapers, and conditions governing halls are "O. K."

Only One Cancellation

"I have been booking for twenty years and have cancelled only one contract," says Grant Pauley, manager, in Muskogee, Okla. "I have had no experience with cut-throat competition, being always anxious to help any person who wants to bring something good. Booking managers should get together and help both their business and the local manager. From what I know, some local managers are very unbusinesslike, but I don't believe better methods could be brought about by education. Nor could a system of guarantees to back contracts be successfully introduced, in my opinion."

With reference to cooperation from booking managers, Mr. Pauley remarks: "They give you all the cooperation you might expect."

Mr. Pauley goes on to say that a number of "so-called artists" could be eliminated. He feels the opening up of new territory is retarded by over-booking, yet is not familiar with any unexplored fields that might be visited. Still, he agrees, such development would ease matters in districts where operations are already carried on.

"I think," says Mr. Pauley, "that many booking agents should put more confidence in the local impresario. They should know their man and be willing to back artists with their established reputation. Time is too short for a local man to educate the traveling public who certain artists are. We might know, but the other ninety-nine will not. Then we have the entire burden to bear. Of course, some famous box-office artist can come along and get the money, but a great many people go to see and not to hear. A percentage basis would develop more artists."

Civic music is designated by Mr. Pauley as a "dismal failure" in his experience. General bad times resulted in a bad season, he explains. Discussing the question as to whether clubs are more to be relied upon than local managers, he remarks briefly: "Absolutely not." The concert course might be preferred to individual concerts, he con-

tinues, "if booking companies would send people into local fields to help boost season tickets."

Very few artists have done broadcasting, therefore radio has not affected the concert situation, according to Mr. Pauley, who adds: "Up to date there is too much jazz." He does not think there are too many real artists, but "maybe too many if they all wanted to class themselves as such. Fees are entirely too high."

Mr. Pauley also voices the complaint, in regard to local halls and theaters, that the high fees asked by artists make it difficult for the local manager to meet expenses, as he then is obliged to charge correspondingly in order to realize his outlay in a hall with a small capacity.

Newspapers are helpful, and good criticisms also help materially, he comments.

Closer Booking Urged

Closer booking of artists is advocated by Fredrik Holmberg, manager, of Norman, Okla., who says:

"Artist A should be managed in such a manner that he does not have to fill one date in Pennsylvania, the next in Iowa, the next in Texas and then back to New York. When doing this, he meets Artists B and C doing the same thing. Let managers get together and one say, 'I'll take A for ten days in Oklahoma,' and another say, 'I'll take him for ten days in Kansas,' and so on. Instead of forcing artists on the people, let us instill a desire for good music until people demand hearing the artist."

Over-booking has brought about cancellations among local managers, Mr. Holmberg states. But this has not always been the fault of the local manager. An advance agent may sell the local manager an artist he does not want, and after the local manager has thought the matter over, he may cancel the contract. Bad judgment is thus laid at the doors of both seller and buyer.

Booking managers like to cooperate with the local manager, Mr. Holmberg is convinced, but can do little on account of not knowing local conditions. If a booking manager is foolish enough to over-sell, he may expect cancellations which will damage his business in future, Mr. Holmberg claims.

"Educate the Public"

Touching upon the question: "Is there a lack of public interest in music?" Mr. Holmberg answers: "Yes and no." He asks in return: "What's the use in having a lot of performers if there is no audience?" Then he continues:

"The solution is teaching the people in general to like music. Appreciation of any art means plenty of contact. There are not more concerts than the country can absorb, but there are fewer good audiences than we ought to have."

"Over-booking may retard the development of new territory. Some artists are not always doing what they could in the matter of good program-making and are therefore not helping much in spreading the gospel of music. There are too many one-artist recitals. Again, our people will go to more concerts if music becomes a part of their every-day life."

New territory could be developed in most towns with a population of from 500 to 3000, Mr. Holmberg believes. He asks that teachers in such towns step out of the routine of their work and teach the community how to listen to

music. He does not see congestion, except in the largest cities, which are visited by artists looking for newspaper publicity, even if they lose money on the venture.

"Teach our public to listen to music rather than to the performer," says Mr. Holmberg. This is the remedy he suggests for small towns which demand star performers but cannot afford to pay for them. The artist is not over-paid, Mr. Holmberg avers, but he costs the local manager too much. "There should be state managers to engage artists and keep down heavy traveling expenses," is his advice.

Regarding the civic music course, Mr. Holmberg says:

"Humanity would rather feel alike than think alike. If we can induce the majority of people in a community to become interested in music, we have done much." He approves of the concert course on the ground that the season ticket is a safer proposition than the individual ticket. Lack of consolidation of local interests has an adverse effect upon the situation. The local press is generous. Newspaper criticisms start discussions and create interest, Mr. Holmberg concludes.

Conditions in Texas

Discussing the question of developing new territory, Bernard U. Taylor, Jr., manager, Fort Worth, Tex., says:

"If there were less over-booking in the larger centers and an effort made to sell to the smaller cities, great benefit to everyone would result. I believe the

[Continued on page 24]

ST. LOUIS APPLAUDS GAY HERBERT OPERA

"Fortune Teller" Is Given
with Spirit by Municipal Forces

By Herbert W. Cost

ST. LOUIS, July 26.—The seventh week of municipal opera brought Victor Herbert's "Fortune Teller" with its beautiful melodies, finely given by the best balanced cast that has ever sung it here.

Detmar Poppen made a fine *Sandor* and his *Serenade* was much enjoyed. Charles Hart was a handsome *Captain Ladislav* and sang the parts excellently. Dorothy Maynerd, an ingenue with a real voice, was happy in the dual rôle of *Irma* and *Musette*. Rosamond White-side was the *Vaniaga* and Raymond Crane made the part of *Count Berezowski* very funny. Roland Woodruff appeared as *Fresco*, W. J. McCarthy as *Boris*, and *Mlle. Pompon* was vivaciously acted by Flavia Arcaro. Minor parts were in the capable hands of Marie Lenhardt, Victor Sherman, Victor Robbins, Clara Schlieff and Winifred Corrigan.

The ensemble was as good as in any opera during the season, Charles Previn and his orchestra building effective climaxes. The chorus showed up well in all of the work assigned to it.

The Pageant Choral Society has announced that it will renew activities next season, giving a performance of the "Messiah" at Christmas.

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

MANAGEMENT
CHARLES L. WAGNER
D. F. McSWEENEY
511 FIFTH AVENUE
NEW YORK
Steinway Piano

PROSCHOWSKY

Author of "THE WAY TO SING"
Published by C. C. Birchard & Co., Boston, Mass.
STUDIO: 74 Riverside Drive, New York
Telephone Endicott 0139

"It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of 'Bel-Canto.'"

Gratefully yours,

GALLI-CURCI



Rose Bonelle

Exclusive Management
National Concerts, Inc.
1451 Broadway
New York City

Victor Records Knabe Piano

GALLI-CURCI
Homer Samuel, Pianist
Manuel Berenguer, Flutist
Victor Records
Steinway Piano

SCHIPA
Victor Records
Mason & Hamlin Piano

LHEVINNE
Ampico Records
Chickering Piano

Management
Ernst Salter
527 Fifth Ave
New York

Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Another Complaint About Church Salaries

To the Editor of MUSICAL AMERICA:

I was most interested in the article appearing on June 21 in the "Open Forum" under the heading "Church Singers' Treatment." A church singer myself of ten years' experience in New York, I plead guilty to being one of the victims and in exactly the manner described in your article.

It certainly is interesting to note under the subject of "ethics" that church salaries have not increased in the last ten years. What would happen in a trade if this were true? Denunciation of press and pulpit alike! Then why can this state of things go on?

Your version is that the singer is himself to blame. Well, maybe so—some what. There is, however, a higher law operating—I think the one called "supply and demand"—that is largely to blame. New York is the musical Mecca of the country, and every year great hordes of singers pawn or sell the family plate to get here. While here studying or making a career, they use the church choir salaries as rent money, and are thankful to get as much as they can.

It is nothing out of the ordinary at a church audition to see sixty to one hundred applicants for any position paying over \$500. I know a soprano who is singing for \$40 a month here who was paid \$80 in her home town before she came here. If we had some sort of organization, or a proper wage rate built on the scale of the minister's salary, perhaps something might be accomplished.

It is a hard problem at best. The

church knows New York is full of singers needing jobs and works like any other form of capital; hires its labor as cheap as possible, in this case with no labor laws or unions governing them. However, we can refuse to sing for nothing, and your article is a warning to the uninitiated—also a suggestion to the churches that the laborer is worthy of his hire. E. S. P.

New York, July 20, 1924.

Is the "Ninth" Symphony a Bore?

To the Editor of MUSICAL AMERICA:

Honestly, now, was Beethoven the immortal colossus in music that people credit him with being?

Granted that he was a giant—are we justified in all this talk about the nine symphonies being "immortal?" That's a pretty big word—"immortal." How are we to know, unless we can peer thousands of years into the future (and which of us can?) what is going to prove immortal?

Of course, I am enraptured by a great deal that Beethoven wrote. Most people are, I fancy. But many passages in his symphonies and sonatas bore me. He had his lapses like the rest of us; and when he gets alternately pompous and sticky-sentimental, as he does in certain pages of the Ninth Symphony, well—I wish he hadn't! And Beethoven could be cheap, too. Take the "joy" theme in the Ninth Symphony. It sounds quite bright and peppy when it first comes in, but after it has been repeated a few times, it strikes me as one of the most insignificant little tunes ever written. Just jiggy, that's all. Lots of popular

songs have melodies just as good—if not better.

I don't believe for a moment that the thousands who crowded into the Lewisohn Stadium for the first performance of the Ninth Symphony were lured there only by the name of Beethoven. What they wanted to hear was the chorus. A chorus is not a common thing in New York, especially in the summer, and stacks of people like to hear choral singing. Any other form of oratorio, provided it was cast in a large mould, would probably have satisfied them just as well.

Cyril Scott, you know, said he preferred Bizet to Beethoven. I don't, on the whole, but I do like "Carmen" better than the Ninth Symphony and some of those later Beethoven piano sonatas that make so much ado about nothing.

Lots of people, I believe, are afraid to confess that they enjoy Chopin or Puccini better than Beethoven. (Apart from "Bohème" I can't abide Puccini, but that's beside the mark.)

Let 'em speak up!

DIODENES, JR.

New York, July 20, 1924.

Would Honor American Composer

To the Editor of MUSICAL AMERICA:

May I add my "Amen" to the letter of Grace Winifred Bell which appeared in your columns of July 19, as to a "Victor Herbert Day," adding, that should opera companies incorporated in the United States not be performing on May 26, that the operas of "Natoma" and "Madeleine" be immediately placed in their repertoires. We feel the said opera companies should give equal, if not prior, rights to the American composer of opera, and to the American artist and give the foreign repertory in our vernacular, if they are to function as American, national or civic organizations.

ELEANOR EVEREST FREER,
National Chairman,
American Opera Society of Chicago, Inc.
Chicago, July 22, 1924.

Lights at the Stadium

To the Editor of MUSICAL AMERICA:

It is hardly the business of an individual listener at the excellent concerts being given by the New York Philharmonic at the Lewisohn Stadium, to take up a pen and find flaws in the management of those events. But I couldn't help noticing last night (Saturday) an incident that might have ruined the performance of Tchaikovsky's Fourth Symphony, under the guest conductor, Mr. Reiner. Twice during one of the movements of this work, the lights went out for a full minute each time. It was just long enough to have caused confusion and a fiasco among the players in a less familiar work, but the conductor, with great presence of mind, kept beating the time (somewhat slowly), and the strings at least were able to carry the melody which they have played so often until the lights flashed on again. This was not owing to a general paralysis of the lighting in that section of the city, for I noticed that the lights on the top of the stand remained on. It surely argues some inattention to the mechanical details at the concert ground—unless, of course, the incident was caused by a blown-out fuse, replaced—in that case—with great promptness. It naturally caused uneasiness in the listeners, and there were murmurs of sympathy with the leader, in addition to some annoyance. If the incident was caused by some one "monkeying" with the lighting switches, it is a case of signal negligence. It is hardly possible that the tampering was done by some malicious person, but it certainly threatened for a moment to embarrass and ruin the visiting conductor's reading. An explanation by the management, and a careful attention to the matter in the future, would not be too much to ask. PAUL GREIFF.

Newark, N. J., July 28, 1924.

Norwegian Singers Elect Frederick Wick as President

SIoux CITY, IOWA, July 26.—Frederick Wick of Sioux City was reelected director-in-chief of the Norwegian Singers Association of America at the biennial song festival held at St. Paul. The association will hold its next meeting in Chicago. H. E. Oftedal of Chicago,

was elected president of the organization, and O. M. Oleson of Fort Dodge, Iowa, was made honorary life president. A. C. Floan of St. Paul, was chosen vice-president at large; T. F. Hammann of Minneapolis, corresponding secretary; M. Bergh of Sioux Falls, S. D., recording secretary, and A. Satrang of Chicago, treasurer. Six new societies were accepted as members. The organization now has a membership of forty-two choruses, totaling 1259 individuals.

G. SMEDAL.

Emil Telmanyi Booked for Full Season Tour in European Countries



Emil Telmanyi, Violinist

Emil Telmanyi, violinist, who is spending the summer in Copenhagen, has been offered a tour of twenty-five engagements in Germany in October and November, according to advices received from Europe. The tour will take in all the principal cities. Mr. Telmanyi is already engaged to tour Hungary, Rumania and Poland in the latter part of November and the early part of December, and will return to play the Brahms Concerto with the Musikforening in Copenhagen the second week in December. Later he will visit Holland, the Scandinavian countries and England. Arthur Culbertson, his American manager, has planned a tentative American tour beginning Jan. 15, should Mr. Telmanyi decide to refuse requests for concerts in Finland, Switzerland and Italy.

Perley Dunn Aldrich at Lake George

PHILADELPHIA, July 26.—Perley Dunn Aldrich, one of the vocal teachers engaged for the new Curtis Institute of Music, is spending the summer with a few pupils at his summer home at Hague on Lake George, N. Y. Mr. Aldrich owns a lovely home on the shore of the lake and for ten years has taken several pupils with him. This summer he will teach only four weeks, taking a longer rest than usual in preparation for a full season next year.

Sven Victor Lekberg Chosen Head of Conservatory in Iowa

LEMARS, IOWA, July 26.—Dr. C. A. Mock, president of the Western Union College, announces that he has engaged Sven Victor Lekberg as head of the conservatory of music. Mr. Lekberg was an honor graduate of the Northwestern University in 1923 and spent two years in Paris, in further study.

GEORGE SMEDAL.

Richard Crooks to Return from Paris

Richard Crooks, tenor, will return on the Cleveland on Aug. 10 from Paris, where he has been coaching this summer. After a full season including appearances with New York, Detroit, Boston and Philadelphia orchestras and clubs, Mr. Crooks made no public appearances in Europe this summer. He will remain at his home in Seagate, N. J., until he opens his tour with a concert in Montclair, N. J., on Oct. 14. In January he will tour the Middle West.

Arno Segall, American violinist, well-known abroad, will make his New York debut next February.



ALMA GLÜCK

"The volume and quality of its tone is a delight and inspiration, and an accompaniment for the human voice I cannot imagine the existence of an equal."

KNABE EXCLUSIVELY



WEEKLY SURVEY OF EUROPE'S MUSIC



Milan Applauds Two New Operas with Comic Texts

MILAN, July 15.—Two new operas were given their first hearing at the Dal Verme in the last month. These were "Giocondo and His King" by Carlo Jachino, based on a comedy by Giovacchino Forzano (author of "Gianni Schicchi" and "Compagnacci"), and "Puss in Boots" by Giuseppe Mariani, book by Arturo Rossato, after the fable by Perrault.

Of these the first is a comedy of intrigue. It draws its story from the "Orlando Furioso" of Ariosto. *Giocondo* is summoned by his king and takes his sad departure from his wife, *Ginevra*, and receives from her a talisman to wear about his neck as a symbol of his devotion. But, returning unexpectedly, he finds his friend *Paolo Guidi* in flirtation with her. The work is reminiscent of Beaumarchais in the plot evolved by the husband to get revenge on the fickle wife. The music by Jachino, though it possesses no great imaginative or inventive qualities, is sound and workmanlike. The composer is not lacking in a sense of the comic. The performance under Mucci was competent, though somewhat lacking in spirit.

"Il Gatto dagli Stivali," or "Puss in Boots," follows the familiar nursery tale. Mariani, the composer, has given us a form midway between operetta and lyric grand opera. He creates with brio, with a clear sense of construction, with a definite form derived from traditional opera, and has achieved real comedy. His work aroused admiration for its grace, vivacity and musical miniature painting. La Rotella conducted, and the scenery was painted by Grandi, who provided interesting fantastic stage pictures.

Berlin Opera Houses End Season of Many Storms in Temporary Security

BERLIN, July 15.—After considerable difficulties, financial and otherwise, the four opera houses of Berlin have finished their regular seasons successfully. At the Deutsche Oper in Charlottenburg, where Leo Blech resigned the conductorship during the past winter, the situation was relieved by the guest appearances of Felix Weingartner and Bruno Walter. Owing to a change in the business management, the way seems open for Blech to return, should he care to do so. At the Grosse Volksoper, the financial difficulties and conflict of personnel and conductor were overcome, and a revival of "Fra Diavolo" delighted the public. The State Opera, which had a very dull early season, more than made up for it by springing a surprise on local musical circles. Director Schillings imported Beniamino Gigli, tenor of the Metropolitan Opera, for guest performances, including that of the *Duke* in a new production of "Rigoletto." This singer soon became the most celebrated figure in Berlin, and his final appearances in concert and opera literally caused riots in the overpacked auditoriums. The branch institution of the State Opera on the Königsplatz has started a summer schedule of light opera with Oskar Nedbal's "Polish Blood," which is a superior and musicianly example of operetta music. The Deutsche Oper has given performances of "A Tale from Florence" by Benatzky, which was revised for the purpose, and served to present the excellent young tenor, Richard Tauber. The work revolves around a sentimental adventure of Catherine de Medici.

GENEVA, July 18.—The Bach Society, recently heard in an admirable performance at the Eglise St. Gervais, was organized for the purpose of familiarizing the public with the 199 sacred cantatas of Bach, only about a dozen of which, and always the same ones, are well known.

London to Lose Historic Landmark In Passing of Old Steinway Hall



Representatives of Steinway & Sons on the Steps of London's Steinway Hall, Which Will Soon Be Abandoned for New Quarters—Left to Right, William R. Steinway, John Eshelby, Assistant Manager of the London House; Paul Schmidt, Assistant to Frederick T. Steinway, and Frederick T. Steinway

LONDON, July 19.—Almost coincident with the removal of historic Steinway Hall, New York, from its location in Fourteenth Street to Fifty-seventh Street, London's Steinway Hall will be removed on Sept. 24 from Wigmore Street to its new and more commodious quarters at the corner of Conduit and

George Streets. For many years Steinway Hall has been the Mecca of musicians and music-lovers and many of London's most important concerts have been given there. It is a matter of general regret in the musical world of the British capital that the new home of Steinway & Sons will contain no recital hall.

Score of Verdi's "Masnadieri" Comes to Light in Budapest

BUDAPEST, July 19.—During a recent overhauling given the archives of the Opera House here, the score of Verdi's opera, "I Masnadieri," founded upon Schiller's play, "The Robbers," which has been lost for many years, was brought to light. The work had its world-première in London on July 22, 1847, and was sung in Budapest in 1853, though whole pages were suppressed by the all-powerful chief of police, Worska. The present intendant of the Opera, Herr Markus, plans to present the work during the coming season.

AMSTERDAM, July 17.—Theodore Denijs, the Dutch baritone, who achieved a striking success in Paris during the recent Mengelberg concerts there, has been engaged for a tour of the United States.

PARIS, July 19.—Jacques Rouché, director of the Opéra, has been elected a member of the Académie des Beaux Arts, to take the place of the Prince d'Arenberg.

London Hears Première of New Native Opera

LONDON, July 20.—The close of the British National Opera Company's season has ended London's record season of opera this spring. It has been announced that the German company, which won so distinguished a success at Covent Garden, will again give a season next spring, under Bruno Walter's leadership.

The British National Opera Company was the last left in possession of the field, and it gave first hearings to Vaughan Williams' "Hugh, the Drover," a story by Harold Child of English village life in the period of the Napoleonic wars, with a stalwart drover hero rivaling the brutal *John*, the butcher, for the hand of *Mary*, the prettiest girl of the village. The hero beats the butcher in a fight, but is denounced as a French spy, managing at last to extricate himself and win the hand of *Mary*.

The Williams of the early songs and the "Sea Symphony" rather than the more reflective artist of the "Pastoral" is found in this work, which was composed about ten years ago. It was frankly announced as a ballad opera, but its large ingredient of folk-music is symphonically treated and finely orchestrated. It is well worth hearing and abounds in music aptly illustrative, as when the first fight is accompanied by an orchestral scherzo and mingled with the exclamations of the crowd. Dr. Malcolm Sargent conducted.

The same company revived Rimsky-Korsakoff's "Coq d'Or" which had not been heard in London for a number of years. It was given a brilliant new scenic dress in vivid colors by Natalie Gontcharova, and the work of several of the male singers, notably Robert Radford as *King Dodon* and Norman Allin as the *General*, was in the true burlesque comic spirit. To the rôle of the *Queen of Shemakha* and the *Astrologer*, Sylvia Nelis and Frederick Davies were somewhat unfitted vocally. The ballet and chorus also showed a lack of rehearsal. Eugene Goossens conducted valiantly.

Other recent productions were those of "Parsifal," led by Albert Coates—an intelligible but not atmospheric performance; and "Bohème," in which Mary Lewis—who also sang the leading feminine part in "Hugh, the Drover"—was heard as *Mimi* for the first time. The American soprano gave a very sympathetic performance and was vocally effective, especially in the touching final act. An event of considerable importance was the appearance of Sir Thomas Beecham as conductor of "The Mastersingers," marking his return to the operatic desk after some time.

The concert program has included recitals by a large number of noted artists this spring. The chorus of the Royal Academy of Music, under Sir Henry Wood, gave Debussy's "Blessed Damsel" with orchestral accompaniment at the Queen's Hall. A festival service was given by cathedral and collegiate choirs from many parts of the country at Westminster Abbey.

Individual artists heard included Arthur Rubinstein, pianist, who played an arrangement of Stravinsky's "Petrouchka" and Milhaud's "Saudades do Brazil" at Wigmore Hall. Marie Novello, pianist, who has been heard in America, played a classic program in another recital.

An interesting event was a recital given by the American Women's Club at which Adila Fachiri, violinist, and Nikolai Nadejin, Russian baritone, were heard.

Ferenc von Veczei Marries

PERUGIA, July 19.—Ferenc von Veczei, the well-known Hungarian violinist, was married here recently to the Contessina Giulia Baldeschi. The wedding, which was a very quiet one, took place in the Vescovato Chapel and was performed by the Archbishop. The civil ceremony was celebrated by Cavaliere Guglielmo Donnini and the contract was signed with a golden pen which the Chevalier afterwards presented to the young couple. The bride is a member of one of the most prominent Umbrian families.

Fifth Handel Festival Held in Göttingen

GÖTTINGEN, July 16.—The fifth annual Handel opera festival was held in this little University town from July 5 to 13. These events have gained a deserved note and attract visitors from the larger cities. To the work of Dr. Oscar Hagen of the University and his collaborators, with their productions on the tiny local stage, has been traced a Handel revival throughout Europe. The novelty of this year's performances was "Xerxes," the opera in which the popular aria, known throughout the world as the "Largo," occurs. This work presented greater difficulties in adapting it for modern hearers than "Julius Caesar," "Rodelinda" and "Otto and Theophanes," which were revived in other years. Its book is dramatically weak, even after revision, but its musical beauties and the remarkable depicting of the characters by music, deserve many hearings.

PARIS, July 19.—Among the new works promised for the Opéra Comique next season is a one-act ballet by Gabriel Grovlez called "La Princesse au Jardin."

Chicago Musical College

The leading and largest Conservatory
of Music in America announces

ISAAC VAN GROVE

Conductor Chicago Civic Opera

Private and Class lessons in Opera, Repertoire, Recitals and Accompanying.
Opera and Concert appearances in Central Theatre when students are qualified.

Giorgio Polacco says:

In the four years you have been associated with me I have found your work eminently musical and artistic.

Seldom in my long career have I met such an accomplished and versatile artist as you.

You have great experience and the ability to get the best from those you coach.

I wish you every success in this new venture PROVIDED I DON'T LOSE YOUR PRECIOUS CO-OPERATION.

Affectionately Yours,

(Signed) Giorgio Polacco.

New York, April, 1924.

Mary Garden says:

Park Palace, Monte-Carlo,
July 4, 1924.

Nothing in a long time has given me more pleasure than to know of the engagement at the Chicago Musical College of my charming Van Grove.

An open, subtle mind; a great musician, unique coach—happy are the students who will be under his tuition.

(Signed) Mary Garden.

FALL TERM OPENS SEPTEMBER 15

More than 100 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Vocal, Violin, Cello, Church Organ, Theatre Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

Normal Training for Teachers in all Branches, Positions Guaranteed for Chautauqua, Lyceum, Concert, Teaching and Theatre Organ Playing when students are qualified. Tuition reasonable and artistic advantages unequalled. Central Theatre and Recital Hall in College Building for Public Appearances in all Branches of Music and Dramatic Art.

FREE SCHOLARSHIPS AND PRIZES

Of the Total Value of \$20,000

75 Free and 140 Partial Scholarships to be awarded second week of September. Free and Partial application blanks on request. Mason & Hamlin Grand Piano, presented for competition in the Post Graduation Class by the Mason & Hamlin Co. Conover Grand Piano presented for competition in the Graduation and Senior Diploma Classes by the Cable Piano Company. Valuable Violin presented for competition in the Violin Department by Lyon & Healy. Grand Piano for competition in the Vocal Department. These prizes will be competed for in Orchestra Hall, Chicago, before world-renowned musicians as judges and with Chicago Symphony Orchestra, Frederick Stock, Conductor. Opera Scholarship. 15 prizes of \$300 each; 15 of \$100; 15 of \$50 in the classes; also Diamond, Gold and Silver Medals. Dormitory Accommodations.

Complete Catalog on Request
(59th Year)

FELIX BOROWSKI, President
CARL D. KINSEY, Manager

62 East Van Buren Street
(Between Wabash and Michigan)
CHICAGO

Veil Is Lifted on New Russian Composers Working Steadily on Despite Physical Want and Isolation

VICTOR BELAIEFF, formerly professor in Petrograd Conservatory and now teaching in Moscow Conservatory, is a leading exponent of the ideas by which the younger school of Russian composers are animated. He is widely known as a contributor to the *Chesterian* in London, *Musikblätter*, Vienna, and other musical publications in Europe and America, and recently he founded a Russian review devoted to modern music. Mr. Belaieff is also head of a music publishing house in Moscow.

By VICTOR BELAIEFF

MOSCOW, JUNE 20.



THE Russian revolution has for several years eliminated Russia from an international exchange of musical values. Those Russian composers and musicians who have remained in Russia in the last six years and shared to the full their country's tragic and heroic fate, have had to rely exclusively on their own powers for the continuation of their creative work. This fact has affected not only their music, but also their psychology, in giving it a certain ineffaceable imprint.

The history of the development of music in Russia shows that the two fundamental issues in which Russian composers have always taken an interest, have related to harmony on the one hand, and to the bigger forms of composition on the other. An additional proof of this interest and its successful results is at hand even today, when Aravinski and Prokofieff—both moulders of new harmonies and forms—are exerting such an exceptional influence over Western Europe.

This predestination of music in Russia has been of great moment in the last few years. For neither severe physical want nor complete isolation have had the effect of halting the creative impulse of musicians in Russia, who have continued steadily in their development along time-honored lines, less susceptible than ever to foreign influences. Even if we create a barrier between those Russian composers who are in Russia and those who are abroad, the former alone can sustain a comparison with the

majority of European countries in regard to the absolute musical value of their work. As such a barrier, however, is hardly practicable, the imposing conquests of Russian musical thought in the last few years may be said to surpass the most lavish expectations.

Advance in Piano Works

In the realm of harmonic evolution contemporary Russia possesses the figures of Samuel Feinberg and Nicolai



Victor Belaieff

Roslavetz. The former has come to the fore only of late and can be safely termed the most important Russian composer for the piano after Scriabin. His seven piano sonatas are *chef d'œuvres* in their creative spheres and mark a big step forward even as compared with Scriabin.

Roslavetz' reputation is of older standing than that of Feinberg. Even before the war he was known abroad as a revolutionary who had broken with all traditions. But instead of advertising himself and his "futuristic" principles, Roslavetz has recently written a series of valuable orchestral and chamber works. Strange to say, his works are still less known in Russia than abroad. His aim is the creation of a new harmonic world, vastly complicated, yet logical in its evolution. In his harmonic revelations he has gone side by side with Scriabin, sometimes even out-distancing the latter.

The predilection of the Russian creative mind toward monumental forms has found an exponent in Nicolai Miaskovski, who is at present completing his Eighth Symphony. To him belongs the title of the foremost symphonist of contemporary Russia, and every new symphony he writes enhances his already well-defined creative personality.

Next to Miaskovski I would name Alexander Goedike, who, though steeped in classic and romantic traditions, is nevertheless almost solitary in his absorption in his own creative world.

An important figure from the point of view of big forms is Anatoli Alexandrov, the author of five piano sonatas. He is a rigorous purist in musical matters and lacks such psychological traits as invariably aid in impressing the personality of a composer upon the world.

I could name here many composers in Russia who, were they representatives of some musically young European country, would infallibly command the attention of the musical world. But in their present position they fade in the luster of glory that surrounds their more famous compatriots. A composer in some small European country is supposed to have achieved something when he is but grossly imitating Debussy or someone else. A Russian composer is expected to be at least a Rimsky-Korsakoff, if not a Moussorgsky.

Among the younger generation I could mention the arresting and original personality of Michael Gniessin, the almost fatally unfortunate Grigori Krein and the clever and calculating Arthur Lourie. Dmitri Melkich is trying to break through into the lightness of the French impressionists; and there are the refined lyricist, Alexander Shenshin, the delicate Adrian Shaposhnikoff, the romantic Alexander Borchman, the still younger Eugeni Pavloff and Sergei Evssieff (equals in age but not in artistic faith), and finally the youngest, Vladimir Kriukoff, Leonid Polovinkin and Vassili Shirinski, who have not yet completed their theoretical education.

To give further proof of the intense artistic life going on in Russia, in spite of adverse conditions, I will add that the list of our musicographers, art critics and highly talented performers is far from being exhausted by these names.

Alma Adair Gives Concert in Sioux City

SIoux CITY, IOWA, July 26.—Alma Anderson, known professionally as Alma Adair, daughter of Mr. and Mrs. Frank Anderson, of this city, is visiting Sioux City. She appeared in a special recital recently at the Davidson store, where seven years ago she played and sang in the sheet music department. Miss Adair began her music career by taking part in recitals here when a school girl. She studied at the Chicago Musical College, and later made a successful concert tour of China, Japan, India and the Philippines. G. SMEDAL.

Adela Verne Visits the Paderewskis

Adela Verne, English pianist, who will begin her American season with the New York Symphony on Nov. 30 at Aeolian Hall, is enjoying a holiday as the guest of Mr. and Mrs. Paderewski at their villa "Rion Bosson," Morges, Switzerland, where the pianist and his wife recently celebrated their silver wedding anniversary.

Arthur Middleton, baritone, was engaged recently for a double appearance next season in Omaha, Neb., under the auspices of the Omaha Technical High School. Contracts have just been signed for a concert in Springfield, Ohio, on Nov. 18.



SUMMER CLASS FOR PIANO TEACHERS IN

Blanche Dingley-Mathews Piano Work

HELD IN DENVER, COLORADO, IN JULY
Eleven States Represented in the Attendance.

Next session of this remarkable work will be held in Boston, September 2nd., Steinert Building, in an intensive course covering two weeks and conducted by the author of the system—

Mrs. Dingley-Mathews.

Season 1924-25

✱
**ELENA
BARBERI**

Italian-American Pianist
✱

**Three New York Recitals
at Aeolian Hall**

Nov. 9th and 23rd, 1924,
and Jan. 11th, 1925

Available for Concerts and Recitals

Exclusive Management:

STATE CONCERT BUREAU

Carnegie Hall, New York

Phone Circle 4637



Photo by Miehlein



GIANNINI

"A voice, once heard, never to be forgotten"

This American opinion confirmed by the following London press comments

Queen's Hall Debut June 19, 1924

Her appeal is instant and it grows as the evening goes on. It is a voice of two octaves, level throughout, with the quality of a clarinet and the penetration and carrying power of the horn, and the HUMAN BLEND OF THESE IS IRRESISTIBLE. BUT BESIDES THIS SHE SINGS WITH HER WHOLE HEART AND WITH EVERY PART OF HER. There is no exaggeration anywhere, each phrase grows naturally out of the last.—*London Times*.

MISS GIANNINI IS A SINGER OF THE VERY FIRST ORDER. Her program was of many moods and manners, but each was assumed with a quick and unerring mental gesture, and conveyed through a voice of rich and glowing tone. The "sostenuto" of her "Somni Dei"—so firm and assured, and the mobility of her "Non so piu cosa son" ARE RARELY FOUND COMBINED IN A SINGER IN SO HIGH A DEGREE.—*London Daily Telegraph*.

IT WAS THE SORT OF VOICE THAT ONE DREAMS OF, BUT SELDOM HEARS. Her breath command is so perfect that she never admits the slightest suspicion of hard tone to mar its soaring beauty.—*London Daily News*.

To put it mildly, Dusolina Giannini is quite one of the most remarkable new sopranos that London has heard for many months.—*London Daily Express*.

Miss Giannini sang with consummate technique. There was no fault, SO THAT WE SAW THE RISING OF A NEW STAR.—*London Daily Mail*.

NO NEW SOPRANO SINGER HEARD SINCE THE WAR HAS AT ONCE SUGGESTED GREATER POSSIBILITIES AND DISCLOSED AN ACHIEVEMENT ALREADY SO NOTABLE.—*The Birmingham Post*.

Second Recital at Queen's Hall July 1, 1924

It is one of the highest compliments possible to an Italian singer to place "la" before her surname—Dusolina Giannini deserves it. Those who heard her last week were confirmed in their impression—those who heard her for the first time at Queen's Hall last night were equally impressed.—*London Star*.

Let it be stated that as a recital singer Miss Giannini repeated last night the success she had a few days ago; she showed herself to be complete mistress of her voice, of the art of diction, of the simple physiological science of breathing. SHE SANG GIORDANI'S "CARO MIO BEN" SUPERBLY, WITH FAULTLESS PHRASING. SHE SANG THE "NON SO PIU" FROM FIGARO WITH CONSUMMATE ART.—*London Daily Telegraph*.

MISS DUSOLINA GIANNINI SHOWED AT QUEEN'S HALL LAST NIGHT THAT HER ASTOUNDING DEBUT OF THE FORTNIGHT BEFORE WAS NOT MERELY A METEORIC SUCCESS. She not only tightened her hold on the affections of those who had heard her before, but she convinced those who had come to doubt that SHE REALLY WAS AS WONDERFUL AS REPORT MADE HER OUT TO BE.—*London Daily Express*.

She has a voice of exceptional range and quality, AND SHE FILLS THE HALL WITHOUT THE SLIGHTEST TRACE OF EFFORT.—*London Daily News*.

What is particularly noticeable about her singing, apart from the fine quality of her voice, is the admirable control of it which she possesses.—*London Westminster Gazette*.

SCENES OF REMARKABLE ENTHUSIASM GREETED THE APPEARANCE OF DUSOLINA GIANNINI AT HER RECITAL AT QUEEN'S HALL LAST NIGHT. She must have created a record by singing in five languages, and her folk songs evoked tremendous enthusiasm.—*London Daily Sketch*.

Exclusive Management

DANIEL MAYER
Steinway Piano

Aeolian Hall

New York
Victor Records

SOVIETS USE SUGAR TO PAY PERFORMERS

Cecilia Hansen Tells of Queer Experiences on Her Russian Tour

To be paid in bread and sugar was the experience of Cecilia Hansen, Russian violinist, when she toured her native land under the Soviet regime.

"The government felt that artists must live," explains Miss Hansen, in telling the story of her hardships. "All fees were paid in produce. It was a part of the involved, hopeless situation in Russia at the time when I finally got out of the country. There were few concerts, and in the sense of a musical program being given, there were practically none at all. Most of the time I was forced to play on mixed bills. Clowns, jugglers and little plays, with dancers, monologists, acrobats and even trained animals were presented—and somewhere in this collection of entertainers I would be inserted.

"Money was a commodity which fluctuated constantly, and money that was good in the morning might be of doubtful value in the evening. A pound of sugar, however, was a pound of sugar, and although its money value might jump up and down during the week, its nutritive value did not change. Perhaps the officials were wiser than they suspected when they paid us in sugar, in eggs or in butter.

"I have sometimes wondered whether there was a scale of food corresponding to the music which we played. The Tchaikovsky Concerto, for instance, would bring more sugar than a group of shorter pieces. At any rate, the strange style of remuneration was a safeguard against starvation. But I am glad that I no longer have to get my groceries from the stage manager."

Miss Hansen will soon begin her second American tour, going this year to the Pacific Coast, which she will visit for the first time. Her New York appearances will be with the Philharmonic Orchestra on Nov. 7 and 8.

MORIZ ROSENTHAL WILL OPEN SEASON IN DENVER

Eminent Pianist Will Begin Second Tour After Long Absence in November

Moriz Rosenthal begins, early in November in Denver, his second American season after an absence of seventeen years. Last year upon his triumphant return he was greeted by old friends who had heard him twenty and even thirty years ago.

Mr. Rosenthal was born Dec. 18, 1862, in Lemberg, Poland, where his father was professor in the Academy. He knew most of the musical giants of the nineteenth century, yet today, with vigor as strong and mind as alert as ever, he astonishes audiences with an assurance of youth.

At eight years of age he began to study the piano under a teacher who permitted him absolute freedom in sight reading, transposition and modulation without paying much attention to technical development. The music of Beethoven, Weber and others was bravely attacked by this youth, who knew nothing of conventional methods of fingering.

In 1872 Carl Mikuli, editor of Chopin's music and then director of the Lemberg Conservatorium, took charge of Mr. Rosenthal's education. That year the two played Chopin's Rondo in C Minor for Two Pianos together in public. All this time, however, nothing had been done to determine Mr. Rosenthal's career, and it was only at the urgent advice of Rafael Joseffy that his parents consented to his starting out as a pianist. When, in 1875, the family moved to Vienna, Mr. Rosenthal became a pupil of Joseffy, who set to work systematically to teach him Tausig's method. The results were astonishing enough, since in 1876 Mr. Rosenthal played at his first public recital Beethoven's Thirty-two Variations, Chopin's F Minor Concerto and some Liszt and Mendelssohn.

Mr. Rosenthal says of his study under Liszt:

"Mikuli and Joseffy delighted my ear with an almost infinite dynamic range, but they left it hungry for orchestral effects, which I sought and found with

Liszt in Weimar and at home. Those were unforgettable days. We drank deeply from intoxicating draughts Liszt had brewed for us in sonatas, in his C Minor Ballades and his three Mephisto waltzes."

As Liszt's pupil, Mr. Rosenthal appeared in Paris, St. Petersburg and elsewhere. But philosophical studies were by no means neglected, for in 1880 he qualified at the Staatsgymnasium in Vienna to take the philosophical course at the University. Six years then elapsed before he resumed public performances. There followed in quick succession, after a triumph in the Liszt Verein in Leipzig, a long series of concert tours in America and elsewhere, which took Mr. Rosenthal to England in 1895 and to America again a year later.

H. C. C.

MABEL GARRISON STUDIED FOR CAREER AS PIANIST

Coloratura Soprano Changed Plans Upon Discovery of Beautiful Voice

Mabel Garrison was born in Baltimore, where she first studied for a pianist's career. But her beautiful soprano voice attracted so much attention that she was graduated from the Peabody Conservatory as one of the two vocal students receiving diplomas from that institution.

Her career has been one of success ever since. Four years with the Metropolitan Opera were but preparation for notable concert tours. So great is the demand for Miss Garrison in oratorio and recital that she stands today as a leading American singer in these fields.

The appearance of Miss Garrison as soloist with a prominent orchestra or in a soprano rôle at a music festival guarantees a good performance. Last year she was so busy through the West and South that she had time for only one New York appearance, with the Philadelphia Orchestra and the Toronto Mendelssohn Choir in Beethoven's Ninth Symphony. That Miss Garrison was chosen to sing this difficult music shows the esteem in which she is held by judges of vocalism.

SINGS MANY TENOR ROLES

Edward Johnson Has Wide Répertoire of Standard Operas

Edward Johnson, tenor, began his career as a popular favorite in Italy under the name of Edoardo di Giovanni. From there he went to Chicago to sing leading rôles with the Chicago Civic Opera Company, and gained also such a prominent place in concert, recital and oratorio that when he came to the Metropolitan Opera Company he was warmly welcomed.

In his first season at the Metropolitan, Mr. Johnson appeared as *Dimitri* in "Boris," *Des Grieux* in "Manon Lescaut," *Cavaradossi* in "Tosca," *Don José* in "Carmen," *Canio* in "Pagliacci," *Pinkerton* in "Butterfly," and as *Romeo* and *Faust*.

Mr. Johnson then went to London, where with Nellie Melba he repeated at Covent Garden successes won in Chicago, New York, Milan and Rome. As a leading tenor at the Metropolitan, he has continued to win favor and recently signed a contract with Mr. Gatti-Casazza for three more years. Last season Mr. Johnson again made one of his coast-to-coast tours, singing always to large audiences.

Seattle Church Men's Club to Give Benefit Concerts

The Men's Club of the Plymouth Congregational Church in Seattle, Wash., has organized an artist's course, the profits of which will be for the benefit of the church. The London String Quartet leads the list on this course, and Reinald Werrenrath, baritone, comes next. Maria Ivogun, coloratura soprano, will appear again in a reengagement, and Ernst von Dohnanyi, pianist, and Mario Chamlee, tenor, complete the course. These concerts will be given in the church auditorium.

Pacific Coast Tour is Arranged for Noted Artists

The Elwyn Concert Bureau, in an announcement for the coming season in Portland, Ore., states that, in addition to performers named in the Artist's Series, the following will tour the Pacific Coast: Merle Alcock, contralto of the Metropolitan; Allen McQuhae, tenor; Clarence Whitehill, baritone of the Metropolitan; Jascha Heifetz, violinist; Moriz Rosenthal and Mme. Leschetizky, pianists, and the London String Quartet.

WOLFSOHN MUSICAL BUREAU

INCORPORATED

Established 1884

Forty Years Booking the World's Greatest Artists

Presented the following in America:

Adelina Patti, Lilli Lehmann, August Wilhelmj, Rafael Joseffy, Giuseppe Campanari, Ernestine Schumann-Heink, Marcella Sembrich, Italo Campanini, Olive Fremstad, Maud Powell, Emma Eames, Clara Butt, Anton Seidl, Henry J. Wood, Gustav Mahler, Serge Rachmaninoff, Richard Strauss, Leopold Auer, Vladimir De Pachmann, Benno Moiseiwitsch, Fannie Bloomfield-Zeisler, Teresa Carreño, Jacques Thibaud, Mischa Elman, Herbert Wither- spoon, Fritz Kreisler, Evan Williams, Jean Gerardy, Pablo Casals, Efrem Zimbalist, Pasquale Amato, Enrico Caruso, Titta Ruffo, Alma Gluck, Luisa Tetrazzini, John McCormack, Frieda Hempel, Sophie Braslau, Sigrid Onegin, Claire Dux, Hipolito Lazaro, Elena Gerhardt, Lillian Blauvelt, Victor Herbert.

Artists Now Booking for 1924-1925

Sopranos:

LUCREZIA BORI
MABEL GARRISON
EVA GAUTHIER
MARIA IVOGUN
HULDA LASHANSKA
ELISABETH RETHBERG
LOUISE HOMER STIRES
MARIA KURENKO

Contraltos:

MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN McQUHAE

Baritones:

VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENATH
CLARENCE WHITEHILL

Pianists:

ALEXANDER BRAILOWSKY
ERNST VON DOHNANYI
JOSEF HOFMANN
MORIZ ROSENTHAL
MADAME LESCHETIZKY
NICOLAI ORLOFF

Violinists:

JASCHA HEIFETZ
CECILIA HANSEN
ALBERT SPALDING

Cellist:

FELIX SALMOND

Harpist:

SALVATORE DE STEFANO

Special Attractions:

ISA KREMER, In Song Recital
Third Consecutive Season

THE LONDON STRING QUARTET

For terms, dates, and other information apply to

The Wolfsohn Musical Bureau, Inc.

Fisk Building

250 West 57th Street

New York

One glance over the comments of the world-press about

EMIL TELMANYI

the hungarian masterviolinist

AMSTERDAM: The European Capitals

He is one of the greatest living "Maestri di Violino."

BERLIN:

(Allgemeen Handelsblad)

Emil Telmanyi reveals to us the Things Eternal.

BUDAPEST:

(Die Post)

He stands as one of the most genial violinists of our epoch.

(Neues Pester Journal)

COPENHAGEN:

Telmanyi is an apostle of beauty, a Rafaël in the world Music.

(Köbenhavn)

HELSINGFORS:

The supreme element of his playing is the refined poëtry which ennobles his renderings.

(Hufvudstadsbladet)

KRISTIANIA:

He played, as if we heard a creative genius in his great moments to invent and sing out of the depth of his soul.

LONDON:

(Örebladet)

A first class player, who reminded us of Mr. Kreisler, not only in outward appearance, or because of Kreislerian mannerisms, but also in the quality of his tone.

STOKHOLM:

(Daily Telegraph)

Telmanyi belongs to the chosen ones.

VIENNA:

(Nya Dagligt Allehanda)

He is a master of polyphonic playing.

WARSAW:

(Neues Wiener Tagblatt)

His playing impresses by the gorgeous, powerful tone and immense technic, especially in the polyphonic playing.

(Kourier Warszawski)

NEW YORK: and in the U. S.

Telmanyi is the most exciting experience of this sort one has had since Kreisler burst upon America.

CHICAGO:

(N. Y. Evening Journal)

Such a recitalist, it is a privilege to hear.

PHILADELPHIA:

(Chicago Daily Journal)

Telmanyi is one of the very best.

PITTSBURGH:

(Philadelphia Public Ledger)

If Kreisler is to have a successor, why not this young Hungarian?

(Pittsburgh Dispatch)

MINNEAPOLIS:

Telmanyi showed himself a master of the violin, ranking with the very first of the day.

(The Minneapolis Journal)

Management

Harry and Arthur Culbertson

Aeolian Hall New York

4832 Dorchester Ave., Chicago

"CARMEN" IS ADDED TO CINCINNATI LIST

Audiences Give Ovations to Favorite Singers in Familiar Roles

By Philip Werthner

CINCINNATI, July 26.—With the exception of an admirable performance of "Carmen," activities of the Zoo Grand Opera Company for the week were confined to repetitions of works already given.

"Carmen" brought forward Stella De Mette in the title rôle, with Josephine Lucchese as *Micaela*, Ludovico Tomarchio in the part of *Don Jose*, and Mario Valle singing the *Toreador*. Miss De Mette's voice, full and resonant, suits Bizet's music completely. It is a voice, moreover, with reserves of strength that are often unsuspected; and in ensembles, as well as in the popular solos allotted to *Carmen*, it stood out distinctly. On the histrionic side, Miss De Mette's *Carmen* is vigorous and clear-cut. Another good point was that she always sang in tune.

Miss Lucchese's lyric soprano made her impersonation of *Micaela* one of the best things she has done. High notes, such as give particular effectiveness to the Prayer, hold no terrors for her; and her phrasing is ever musicianly.

Some tenors sing the rôle of *Don Jose* well, but do not act it. Others storm the part in their acting but fail as singers. Mr. Tomarchio combined both good singing and acting in his presentation of the passion-swayed soldier, and was made the object of a spontaneous demonstration by the audience at the end of the opera.

Mr. Valle, never otherwise than a reliable artist, made the most of the trying *Toreador* Song, and bore himself with the assurance that belongs to the character of *Escamillo*.

Luigi Dalla Molle as *Morales* and Italo Picchi in the part of *Zuniga* were in the picture, as were those in other parts: Pearl Besuner, Tecla Richert, Francesco Curci and Natale Cervi. To

Ralph Lyford, the conductor, especial praise is due for his handling of the score.

A New "Manon" Heard

Clara Thomas Ginn was a guest artist in the repetition of Massenet's "Manon," singing and acting the rôle with distinction. Mme. Ginn, whose earliest training was received in the Cincinnati Conservatory, had sung this opera when the Zoo Company was in its infancy; and an enthusiastic audience acclaimed her return from abroad, where she has been studying under Jean de Reszke. Possessing a pure voice that has been trained into the flexibility demanded by Massenet's score, Mme. Ginn is skilful in her manipulation of it. She presented an essentially feminine *Manon*, and carried out her concept of the character convincingly.

In the music written for *Des Grieux*, Rogelio Baldrich found ample opportunities for beautiful singing, giving one of the finest performances of the season. The *Dream* was sung with fine feeling and in a smooth and finished style.

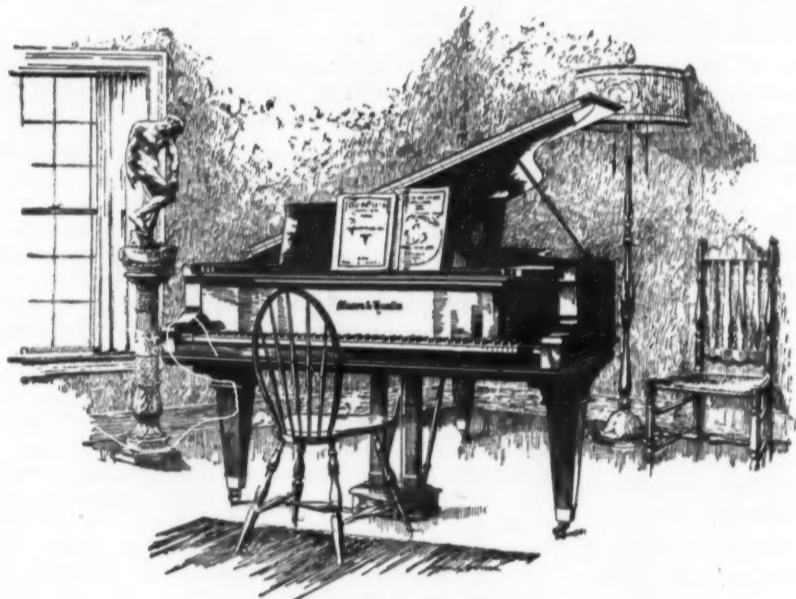
The *Lescaut* was that sterling artist, Millo Picco, whose versatility is immensely useful to the management; and Miss Besuner, Violet Sommer, Miss Richert, Louis Johnen as *Bretigny*. Mr. Dalle Molle, Mr. Curci, Harold Woodward and Enrico Zaini completed the cast.

Under the conductorship of Antonio Del'Orefice, the performance moved smoothly.

Repetitions given with the same casts as before were "Mefistofele" and "Butterfly."

Detroit Pianist Gives Recital

DETROIT, July 26.—Adelaide Margaret Lee, a member of the Gray Tower School of Arts faculty and a pupil of Minnie G. Diedrich, recently gave a piano recital in Miss Diedrich's studio which was repeated in the auditorium of the Gray Tower School. Miss Lee demonstrated her versatility in a program which ranged from Bach's Prelude and Fugue to the Suite "In the Bottoms" by Dett.



The Mason & Hamlin Pianoforte

costs more than any other; and yet those competent to judge declare that its worth far exceeds its price, for into it is built that which is beyond the measurement of money.

Like the old Cremona violins its enduring beauty of tone gives the Mason & Hamlin Pianoforte a unique place among instruments of its kind.

Harold Bauer, master pianist, writes: "It is the most superbly beautiful instrument that I know"; Pablo Casals, known as the greatest living artist who draws the bow, calls it "unequaled in its artistic appeal"; Dame Nellie Melba, Queen of Song, says that "it today represents the highest achievement in piano building"; and similar opinions are expressed by hundreds of other musicians.

We invite you to play and hear this remarkable piano.

MASON & HAMLIN CO.
BOSTON

She played numbers by Daquin, Scarlatti, Mozart, Rachmaninoff, Palmgren, two Irish pieces by Grainger, Grieg's Suite in Antique Style, "From Holberg's Time," and a Chopin group including three Preludes from Op. 28, Polonaise, Op. 26, and the posthumous Waltz in E Minor.

In Boston Studios

Boston, July 26.

Nellie Evans Packard, teacher of voice, with studios in this city and Brockton, is on a tour of the British Isles and the Continent. It was Mrs. Packard's privilege to hear the wonderful chorus in the Wembley Stadium outside London. She was impressed with the attacks, enunciation and true pitch of 10,000 voices, together with 100 choral societies of Greater London. Another choral treat Mrs. Packard enjoyed was the Cathedral Choirs Festival of 500 singers at Westminster Abbey on July 7. Rev. Seiriot Evans, Mrs. Packard's nephew, is the precentor at Ely Cathedral and his choir was among the singers.

E. Ondricek of the Ondricek School of Violin Art, is spending the summer at Manomet, Mass., where his pupil, Ruth Posselt, who scored a great success last year in New York and Boston, is also spending her vacation and at the same time preparing her programs for the coming season, which will include several New York appearances. Mr. Ondricek comes to the city two days a week to teach at the special summer class of the school, in which students and teachers from all over the country are enrolled.

William Ellis Weston, pianist and accompanist, has returned from West Dover, Vt., where several weeks were spent in rest and relaxation. Next week Mr. Weston starts on a six weeks' tour with the "Meistersinger" on Keith's circuit, opening in Washington, D. C. It is the second season that Mr. Weston will officiate as accompanist for this famous band of singers recruited largely in this city.

The summer session of the New England Conservatory is in full swing. Though class instruction is not given, many of the faculty are present and busy with private instruction in the various departments.

Georges Laurent, musical director of the Boston Flute Players' Club and member of the Boston Symphony, is enjoying rest and recreation at Lake Placid, N. Y.

F. L. Motte-Lacroix, pianist and member of the faculty of the New England Conservatory, is enjoying the summer in his native France and in Switzerland. He will return to the conservatory to resume his classes in piano on Sept. 18, the opening date of the conservatory's activities.

Felix Fox, pianist and director of the Fox School of Pianoforte Playing, is in the midst of his successful season as guest teacher at the Commonwealth School of Music, Boothbay Harbor, Me. The session started July 5. The other teachers are Clarence G. Hamilton, professor of music at Wellesley College and founder of the school, who will teach pianoforte beginning Aug. 1; Albert F. Foster, instructor of violin at Wellesley College, who gives violin lessons, and Carrie Schmitt, author of the primary grade of the National Graded Course, who gives work in piano, harmony and a normal course for young teachers.

Raymond C. Robinson of the New England Conservatory faculty, has been engaged by the Music Commission of Portland, Me., to play five recitals on the Kotschmar Memorial Organ, City Hall, beginning July 28. During July at King's Chapel, this city, of which Mr. Robinson is organist and choirmaster, he played a brief fifteen-minute recital after each of the 10 o'clock Sunday services.

The offices of the Concert Direction Aaron Richmond reported bookings up to July 1, for the 1924-25 season well ahead of past years. In addition to the local direction of recitals at Jordan Hall and the Copley Plaza, courses have been booked in a number of New England communities. Especially active will be the Fox-Burgin-Bedetti Trio, which made such a decided impression on the occasion

AUDIENCES FLOCK TO HOLLYWOOD BOWL

Alice Gentle Soloist under Bâton of Alfred Hertz—Local Artists Active

By Bruno David Usher

LOS ANGELES, July 26.—Alice Gentle, dramatic soprano, was the soloist at the open-air symphony concert in the Hollywood Bowl on July 18. Alfred Hertz conducted, and about 12,000 people attended. Miss Gentle was in excellent voice and sang with breadth of conception and refinement. She was enthusiastically received.

The four programs of the last week included exceptionally strong performances of the "New World" Symphony of Dvorak, César Franck's Symphony, "Don Juan" by Strauss, Dukas' "The Sorcerer's Apprentice" and Wagnerian excerpts. Arthur Alexander was well liked as leader of the popular program, with Alice Forsythe Mosher as soprano soloist. The concert attendance is very satisfying, averaging 9000 people a night.

Dr. Alexis Kall, director of the People's Conservatory of Music in Petrograd and professor at the Imperial Lyceum, has instituted a free Collegium Musicum at his studio, where every Saturday afternoon composers for the piano are discussed in analytical recital work. Dr. Kall, who is a pupil of Liadoff, will continue his authoritative lectures on Russian music during the coming season. Gertrude Ross has enlarged her score which serves as incidental music to "Life of Christ," the drama known as the "Pilgrimage Play."

Alfred Kastner, solo harpist; Jules Lepske, violinist, and Earl S. Bright, 'cellist, forming the Philharmonic Trio, have returned from a two weeks' concert tour through northern California where they filled daily engagements.

Alfred Wallenstein, solo 'cellist of the Chicago Symphony, is spending the summer here.

Arnold Gantvoort, former dean of the Cincinnati Conservatory, has been appointed head of the theory and composition department at the Zoellner Conservatory in Los Angeles.

of its Boston début last season; and Vannini's Symphony Ensemble, which is already booked for more than half of its available time. The former organization will give a subscription series at Jordan Hall; the latter group is again booked for a series of appearances at the Boston Athletic Association and the Algonquin Club, where they will appear with leading metropolitan artists. Mr. Richmond returned this week from a vacation stay in Peterboro, N. H., and Boothbay Harbor, Me.

Jeannette Vreeland, soprano, has been engaged by the University Glee Club of Providence, for the third consecutive time for a recital after the first of the year.

New York University

Department of Music

Directed by
Professor Albert Stoessel, A.M.

OFFERS

A four year course in the Washington Square College leading to the degree of Bachelor of Music.

This course is designed to meet the needs of the music student who desires the broadest possible culture, and includes an even balance of musical subjects and other branches of liberal education.

Professional musicians and advanced students of vocal and instrumental music outside of the University may take individual course suited to their needs.

For complete information, address:

THE REGISTRAR
New York University
Washington Square
New York City

MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY, Publishers.

JOHN C. FREUND, President; DELBERT L. LOOMIS, Vice-President; MILTON WEIL, Treasurer; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary. Address, 501 Fifth Avenue, New York

MILTON WEIL - - - Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1816 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills. ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd. PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zuppinger, 217 Northwestern Bank Bldg.

ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.

KANSAS CITY, MO.: Blanche Lederman, 3221 Euclid Ave.

KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.

PITTSBURGH, PA.: Richard Kountz, 810 S. Braddock Ave., Wilkesburg Branch.

SAN FRANCISCO: Charles A. Quitzow, 171 20th Ave.

LOS ANGELES, CAL.: Bruno D. Usher, 705 Philharmonic Auditorium.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange Bldg.

WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.

HAVANA, CUBA: Caridad Benitez, 13 no. 250 altos. Vedado.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedad.

PARIS: Business Representative, Raymond Stenger, 3 Rue de Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

DELBERT L. LOOMIS, - General Manager
JOHN F. MAJESKI - Business Manager
MAURICE B. SWAAB, Advertising Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
(Private Branch Exchange Connecting All Departments.)
Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum	\$4.00
For Canada	5.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, AUGUST 2, 1924

RADIATIONS FROM THE STADIUM

MOST of the advantages, and few of the disadvantages, of indoor winter concerts are found in performances given nightly in the Lewisohn Stadium by the New York Philharmonic Orchestra.

There is, for one thing, a sense of freedom, of informality and of physical relaxation in being able to sit on movable chairs at convenient tables in the ground space directly in front of the orchestra's stand; and if the musical devotee chooses a less expensive place he can—if he arrives early enough—secure a point of vantage near the top of the stone seats from which he can see an attractive scene spread out before him like a panorama.

It is all very restful—the illimitable sky revealing the stars one by one, the wide sweep of the river and the kind aspect of the distant shore—and is conducive to that untroubled state of mind which Josiah Zuro says is essential to a properly receptive mood on the part of an audience. Under mingled natural and artificial lights the Stadium itself takes on an air of mystery and romance, and the thousands who congregate there might be gathered together to witness the enactment of brave deeds.

Given conditions such as these, plus symphonic programs played by one of the leading orchestras in America, it is not surprising that attendance at the Stadium concerts has been kept regularly up to a high mark. Nor is it in the least remarkable that audiences have maintained an attitude of almost church-like attention, in spite of opportunities afforded for casual acceptance of the music. No one in all that great assembly moves or speaks while a number is being played, and comments heard in in-

termissions betray an intelligent interest. A score of the Ninth Symphony in the hands of one auditor shows why he is there, and another is heard to comment upon the different methods of two conductors under whom he had sung in winter performances of Beethoven's work.

Yet—and herein lies the secret of the Stadium concerts' importance and success—these audiences are not wholly made up of men and women who hear many symphonic concerts in the course of the winter season, but are representative of the larger class which has leisure for such pleasures only in the summer. The educational value of the Philharmonic Orchestra's programs cannot, therefore, be easily overestimated; and when it is remembered that these programs consist of music by the world's masters, their beneficial effect can readily be appreciated.

Even this record, however, satisfactory as it is, does not sound a note of finality. The Stadium concert on the night of July 19 was broadcast by radio and clearly heard in far distant villages in the Province of Quebec, Canada. Under such circumstances he who would speak of a limit to the artistic influence thus exerted must be unimaginative indeed.

KEEPING THE CRITIC IN TRIM

THE music critic, according to Dr. A. Eaglefield Hull, should tell his readers how he approached a musical performance, whether he was in good health, or whether he suffered from the effects of a badly cooked meal. Such things, said Doctor Hull, in the course of an address before the British Music Society's Congress, had an important bearing on criticism.

More easily said than done, perhaps. How, for instance, is the critic to determine the exact state of his health or digestion? He might, for example, imagine himself to be "coming down" with a raging fever when on the verge of nothing more serious than mumps—in which case he would mislead his readers as shockingly as if he slated an admirable interpretation or praised a tenor who sang out of tune.

Must the critic, to be positively right on this question, as on all other mooted points, visit a doctor before going to a concert or an opera? And who should pay the medical bills—the critic, the newspaper which employs him, or the artists criticized? Suppose, too, the critic enters a theater or concert hall in the pink of condition, but develops melancholia upon hearing a long sonata bungled, is he under obligation to consult an alienist or shall he blame his cook?

Since Doctor Hull has discovered the microbe that plays havoc with criticism, it is, some of us think, his business now to produce an antitoxin.

A THEATER owner appearing in Philadelphia in a court action to establish the rights of composers said he exercised no control over his pianist's repertoire. But why not? Everyone knows how important is the music chosen to heighten the effect of any production, and this detail would seem as much part of a proprietor's duty as the selection of pictures or turns. The main point raised, however, and one that appears to have been happily settled for the musician, is that composers are entitled to a license fee when their music is used. Too often has recognition of what is due a composer been withheld until it could be of no benefit to him.

NEWS that Negroes in the South are intent upon preserving their priceless heritage of folk-songs must waken a joyful response in the hearts of musicians who have feared that these lovely melodies and unique texts were fast being lost. The Anglo-Saxon can help to keep them alive, but it is the Negro himself upon whom the responsibility of preservation must ultimately fall, even as the privilege is his.

Two Weeks' Notice Essential

SUBSCRIBERS who desire MUSICAL AMERICA to follow them regularly during their vacations should mail a card to the Circulation Department, giving their summer address. At least two weeks' notice is necessary.

Personalities



Confrères of Musical World Meet on Vacation

Confrères of the musical world met recently when Mrs. Ona B. Talbot, manager of the Indianapolis Fine Arts Concert Association series, made a call on Mischa Levitzki, pianist, at Avon, N. J. The artist's summer home is situated in a beautiful spot, and the popular Mid-Western manager, who had done an important work in building up the musical appreciation of her city, was welcomed in hospitable style by Mr. Levitzki.

Grainger—On his recent voyage to Australia, where he is spending a part of the mid-year months, Percy Grainger writes to his manager, Antonia Sawyer, that he was startled to hear the strains of familiar music while he was strolling on the deck of the liner. He investigated and found that it was a phonograph playing his "Shepherd's Hey."

Dux—Among sopranos of European birth, Claire Dux is notably active in affording hearings to music by composers of the United States. Miss Dux has been including groups of American songs on her recital programs in Germany and winning great success with them. She believes that a good song should be heard, and is always receptive to new compositions of merit.

De Pachmann—Vladimir de Pachmann is resting this summer on a farm near Dunraven, N. Y., in the Catskills. His friend and associate, F. Pallottelli, recently brought to New York the story of how de Pachmann hooked a sixteen-inch trout, much to the surprise of both! The veteran pianist later motored to Binghamton to catch a train for Winona Lake, Ind., where he was to give a recital on July 18.

Gange—From his recent labors as soloist in the Ninth Symphony at the Lewisohn Stadium in New York, Fraser Gange has found recreation in golfing. The Scots baritone is something of an expert in the game and has taken part in many matches at St. Andrews's. Carnoustie, Mr. Gange's native city, has given to the golfing world many champions, and Mr. Gange knows the Carnoustie traditions thoroughly.

Schneevoigt—The Finnish conductor, Georg Schneevoigt, who visited America last season, has since his return to Europe made a number of appearances as leader of orchestras. He recently opened a series of concerts by the Residence Orchestra in the Kursaal at Scheveningen, the famous Dutch seaside resort. Among soloists who were heard recently with this orchestra was Carl Flesch, violinist. Mr. Schneevoigt will be heard as guest conductor in the United States in the coming season.

Hofmann—Josef Hofmann, apparently unperturbed by his narrow escape last winter from injury by a London automobile, since his return to Europe for a vacation has taken to flying as his chief sport and means of travel. Writing to a friend in this country, he said recently: "Wonderful trip by airplane from Paris to London two weeks ago. Left yesterday by air from London, reaching Amsterdam across the Channel. Leaving for Berlin at twelve this afternoon, by air, of course! It's great! I adore it!"

Kurenko—Numerous singers of the male persuasion have won laurels in the law in early life, but one of the few Portias in the world of song is said to be found in the person of Maria Kurenko, Russian coloratura soprano, who is scheduled to make her American debut in the coming season. Miss Kurenko was born in Tomsk, Siberia, and took up her legal studies at the University of Moscow. At the same time she received voice training at the Conservatory, and her later debut in opera was so successful that she laid aside the gown of the barrister for good.

Braslau—Sophie Braslau believes that part of the duty of a singing teacher is to inform his pupils concerning the life of an artist. "I do not maintain that every young singer should be disillusioned," says Miss Braslau, "but a knowledge of concert work, of conditions 'on the road,' and even of the business principles involved in the music world, ought to be imparted to every young singer who plans a public career. For many aspirants disappointments are inevitable, but some knowledge of the concert world, not only from an artistic but from a practical standpoint, is of great value. The singing teacher should not allow his pupil to discover all of these things for himself."

Point and Counterpoint

By Cantus Firmus, Jr.

Film-Flamed Music

GONE are the days when motion picture music used to consist of one harried pianist, pounding out the Melody in F or "The Burning of Rome," according as the action turned gruesome or exciting. We now have nymphs who do an interpretative dance to the Sextet from "Lucia" as an introduction to "The Soul of a Sub-Deb" or "Dan, the Desert-Dweller." Or a versatile coloratura soprano does handsprings in a full train while manipulating the Jewel Song—to prepare us for the eccentric caperings of one of our pertest film divas.

The Oriental is much in vogue—it is a strange musical East that would fright the dweller on the Ganges. Our old friend, the "Schéhérazade" Suite, has been worn threadbare by the "movie" maestros. The "Caucasian Sketches" are more than half gone, and the Chant Indoue has been jazzed into retirement.

What is so rare as a play without a tune? The super-film nowadays brings in its wake a saccharine ballad, which is to the "Perils of Penelope" what the Sextet was to "Florodora." Film "scores"—who has not one in his brief case?

Prolog-Rolling

THE strange behavior of the People of the Prologue is nothing less than amazing! The men who think out these goings-on deserve our congratulation. These are the real American Wonder Book, or Tale of the Thousand and One Cinema Nights! Next to the delightfully illogical people who move in the serial pictures of the South Sea Isles, or the hectic doings of Belinda among the Bandits, these prologarithms have power to charm us.

Here is an example of what the wide-eyed auditor stands for:

Scene: a desert oasis.
Chorus disguised in pink fleshings and diaphanous robes wanders idly to ditty from "Queen of Sheba."

Fierce baritone (looking like Paul Revere in Ali-Baba's blouse) sings "On the Road to Mandalay."

Soprano (heard offstage) in "Voce di Primavera." Enters in riding habit. Immediately captured by wicked sheik, and made to watch the manoeuvres of the ballet, arrayed in desert style—bare and arid—which does hornpipe to "Streets of Cairo." A horrible form of villainy!

Voice of tenor heard offstage: "A Son of the Desert Am I." Grand rescue scene. Tender reunion and finale: "For She's the Belle of New York."
Such is the Prolog!

Tapping, Tapping on My Chamber Floor

A RECENT case which came up before a New York judge had to do with the complaint of an early "retirer" against the family upstairs, which, it

seems, was so addicted to Terpsichore and her sister art, Melody, that he couldn't get a wink till early dawn. The case is pathetically set forth in the *Herald Tribune* as follows:

"The noise that Cornelius alleges keeps him awake is not the dance of but the tapping of their feet as they keep time to the music wafted in from Alabama or the shores of Wai-ki-ki. Cornelius told Magistrate Short he offered no complaint against the waltzes—for that matter, it was easier to fall asleep to waltz foot-tapping than to counting sheep jump over a fence."

Like many sufferers from insomnia, the citizen in question as a last resort counts the bearers of fleecy wool as in imagination they cavort over a metaphysical fence. Right here the evil of the complicated New Rhythms comes in. We quote:

"Sometimes an unshorn lamb gets caught in the barbed wire fence as Cornelius counts, and it holds up his slumbers for hours at a time."

That is the unfortunate result of Too Much Music. It is a case of wool-gathering vs. vibrato.

Violins

VIOLINS, violins.

Why don't

Virtuosos—

Child and otherwise—

Play anything soothing nowadays?

I am

Tired to death

Of trills, bills, stills!

(Wieniawski, Tartini, this means you!)

Violins, violins.

Ad Lib

A LADY approached the clerk in a music store and asked for a popular song.

"What voice do you want?"

The shopper thought a moment.

"Oh, I don't know!" she said. "Sing me a few that you have!"

Ad Lib

A FOREIGN newspaper suggests that any vocalist who is out of work might apply to mountain hotels that need an echo.

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS

STEINWAY HALL

107-109 E. FOURTEENTH ST.
NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va.; and represented by the foremost dealers throughout the world.

Choosing Vocal Teachers

Question Box Editor:

Is it necessary in studying singing to have a teacher with the same type of voice as your own? I mean should a tenor study with a tenor, and should women always have women teachers,

and men, men teachers? K.

Little Rock, Ark., July 25, 1924.

There is really no rule in either case, though in general men learn better from male teachers. The reverse, however, is not true, as a large proportion of the greatest women singers have been trained by men.

Contemporary American Musicians

No. 338

Rollin Pease

ROLLIN PEASE, bass, was born in Cambridge, Mass., July 13, 1879. He was brought up in musical surroundings, his mother, Katherine James, being contralto soloist in the Universalist Church in Cambridge. He was taken to Chicago when three years old and received his early education in the Lagrange public schools, studying piano, singing and French at home with his aunt. In 1887 he was treble soloist in Emmanuel Episcopal Choir



Rollin Pease

in Lagrange. In 1894 he was graduated from Deerfield High School in Highland Park and four years later received his Bachelor's degree at Northwestern University, where he specialized in modern languages, mathematics and public speaking. During his college years he sang second bass in the glee club and the Evanston Musical Club and studied harmony under Peter Lutkin. A year of study of law followed, during which Mr. Pease was awarded a scholarship at the Chicago Musical College, studying with William Castle. He next spent a year working in a mine in Colorado, following which he studied for two years with Samuel Blakeslee of the University of Denver and was soloist at the Old

First Congregational Church. He then coached in opera with Sacerdote and oratorio with Rhys Herbert. From 1902 to 1905 he taught and sang in Fort Worth, Tex., and from 1905 to 1907 was director of music in the State Normal School in Weatherford, Okla. From 1907 to 1917 he lived in St. Paul, Minn., directing music in Hamlin University, State University and Dayton Avenue Presbyterian Church. He went to Chicago in 1917 to sing in the First Congregational Quartet of Evanston and teach in Northwestern University School of Music. His debut with orchestra was made with the St. Paul Symphony in March, 1914, under Walter Henry Rothwell. His first Chicago oratorio appearance was in "Messiah" with the Apollo Club and the Chicago Symphony under Harrison Wild in 1919. He has since sung both baritone and bass solo parts with the Minneapolis Philharmonic, St. Louis Liederkranz, Indianapolis Chorus, at the Ann Arbor Festival, with societies in Harrisburg and Chautauqua and with other important choral organizations of the Middle West. During the past season he sang the part of the Father in "Hänsel und Gretel" at the North Shore Festival under Osbourne McConathy; "Elijah" with the St. Paul Municipal Chorus and the Minneapolis Symphony, Leopold Bruenner conducting; *Mephistopheles* in "Faust" at Mankato, under Mrs. H. A. Patterson; "Elijah" at Hiram College with the Cleveland Orchestra under Walter Logan and Elias Bredin, as well as numerous recitals. Mr. Pease married Lena Mason, a fellow-student of Denver University, on Feb. 14, 1906.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

How to Pronounce Them

Question Box Editor:

Kindly indicate as nearly as possible the pronunciation of the following names: 1. Arensky. 2. Taneieff. 3. Toti dal Monte. 4. Claudia Muzio. 5. Rimsky-Korsakoff. 6. Jeritza. T. F. V. Hoboken, N. J., July 27, 1924.

1. Ahr-yenn-skee. 2. Tann-yeh-yeff. 3. Toe-tee dal Mawn-tay. 4. Clowd-ya Moo-tee-oh. 5. Rimm-skee-Kor-suk-korff. 6. Yeh-ritt-sah.

???

Classic and Romantic

Question Box Editor:

What is the exact difference between classic and romantic compositions?

S. V. S.

Toledo, Ohio, July 25, 1924.

The terms are somewhat carelessly used and consequently difficult of exact

definition. In general, one might say that a classic composition is one which belongs to an acknowledged style or is by an acknowledged master. It is sometimes used of the works of the earlier masters. Romantic compositions are those which are largely the product of the imagination and which depart from the beaten track.

???

Poor Violin Tone

Question Box Editor:

Is a scrapey tone on the violin due to a poor instrument or to bad technic?

S. F. L.

Dallas, Tex., July 26, 1924.

A scrapey tone is probably due to bad technic, insufficient pressure on the bow, an insecure left hand or wrist in shifting from one position to another. Inferior violins usually have a glassy tone but not a scrapey one.

HAVANA HAILS LOCAL ORCHESTRAL FORCES

Two Symphonic Organizations Present Works of Cuban Composers

By Nena Benítez

HAVANA, July 22.—After years of clamoring for a symphony, Havana now has two orchestras. The Orquesta Sinfónica, conducted by Gonzalo Roig, has been struggling for life for a least three years. The Orquesta Filarmónica, is only a few months old. Mr. San Juan, the conductor, is a Spaniard recently arrived here, and its members are mostly Spaniards. Mr. Roig is a Cuban, and most of his players are natives.

Both orchestras gave concerts on Sunday, July 13. The Philharmonic under Mr. San Juan at the National Theater gave its second program, composed of works by Mendelssohn and Berlioz, Tchaikovsky's "Casse Noisette" and Saint Saëns' "Le Deluge," Beethoven's First Symphony and a "Preludio Temático" by the Cuban composer, A. Rodríguez Ferrer.

The concert by the Havana Symphony, under the baton of Mr. Roig, was given at the Campoamor Theater on the same day. It was devoted to works of the Cuban pianist and composer, José Manuel Jiménez Berroa. A lecture on his life and works was given by Guillermo Tomás, with illustrations of several of Jiménez's works, among the piano pieces, "Elegia" and Valse Caprice; the songs, "Las Ondinas," "El Azra," "El Sufrimiento" and "La Infiel," "Petite Leyende" for violin and piano, and "Quejas" for clarinet, played by Antonio Andraca and orchestra.

The interpreters of the compositions were José Echaniz and Natalia Torroella, pianists; Dolores de la Torre and Rita Montaner, sopranos, and Virgilio Diago, violinist. The orchestra also played the Prelude to the "Meistersinger" and the "Tannhäuser" Overture, and an "Elegia" for string instruments by Tomás. The concert was a great success.

Alberto Falcon and José Echániz, Jr., gave a two-piano recital on July 10 at the Sala Falcon. This recital covered the second part of a program, the first of which was devoted to songs. The artists played Handel's Concerto in B

Flat, a Rondo by Chopin, a Schumann Andante with variations, a Saint-Saëns Scherzo, Debussy's Petite Suite and Chabrier's "Bourrée Fantasque." Both artists were acclaimed by the large audience.

Hortensia Navarro, pianist, made her debut at the National Theater in a rather ambitious program. She played Chopin, Liszt and Beethoven works and two Cuban Dances by Cervantes. Her program ended with the Adagio from Grieg's Concerto in A Minor, and Liszt's Hungarian Fantasie, with orchestral accompaniment. Mr. Roig conducted.

JOIN UNIVERSITY FACULTY

Kansas Institution Adds Three Teachers to Teaching Staff

LAWRENCE, KAN., July 26.—Dean Swarthout of the School of Fine Arts, Kansas University, announces several new appointments to the faculty.

H. C. Taylor of Tulsa, Okla., has been engaged as professor of piano. Mr. Taylor has been head of the piano department of Tulsa University for two years. Previous to that time he was at Baylor College, Tex.; Mount Union College, Ohio; Wesleyan College, Ga.; Nashville College for Women, Tenn., and Texas Woman's College, Fort Worth, Tex. Mr. Taylor is a graduate of Syracuse University and studied under Rafael Joseffy.

The professor of violin will be Karl Andrist, for seven years a student and two years an instructor at McPhail School of Music, in Minneapolis, and for three years a student under Eugene Ysaye. For three years he has been one of the first violins in the Cincinnati Symphony, and last year was concertmaster of the orchestra in the Capitol Theater, Cincinnati.

Minni Dorn is to be assistant professor of voice. She is a graduate of the Cincinnati College of Music, and post-graduate of the Cincinnati Conservatory. Miss Dorn was for two years head of the voice department of All Saints' Episcopal College, Vicksburg, Miss., and for two years a member of the junior artists' faculty of the Cincinnati Conservatory.

All these artists will give recitals early in the fall.

Franko Wins Approval with Philadelphia Concerts

PHILADELPHIA, July 26.—One of the largest audiences, estimated at 10,000 persons, that has attended the Fairmount Park Symphony concerts since they began two years ago under the management of Louis A. Mattson, gave Nahan Franko of New York an ovation when he concluded his two weeks' engagement as conductor of the orchestra. Just before the last number, Mr. Franko made a speech in which he graciously ascribed the success of the concerts to his musicians, most of whom are members of the Philadelphia Orchestra. He had the orchestra rise in acknowledgement of the applause that followed.

The concert opened with the Military Polonaise by Chopin, followed by the "Rienzi" Overture by Wagner and the fantasy "Traviata." The second half of the program included the Overture to "William Tell," two "Lohengrin" numbers, two Rachmaninoff Preludes and a group of Scotch folk melodies, ending with "Auld Lang Syne." During the last number the audience remained standing.

Marie Stone Langston, contralto soloist with the orchestra, sang with excellent effect "Divinités du Styx" by Gluck and "Gloria" by Buzzi-Peccia.

Charles Stratton Appears Eight Times as Ninth Symphony Soloist

With his two appearances as tenor soloist in Beethoven's Ninth Symphony in the Stadium concerts, Charles Stratton brought his record up to eight performances for the season. He sang in two performances with the Detroit Symphony in Detroit and one in Buffalo, one with the Philadelphia Orchestra in Toronto, and two with the Boston Symphony in Boston. Mr. Stratton will spend the remainder of the summer in Clarksville, Tenn. He is under the direction of Concert Management Arthur Judson.

Lillian Croxton Sings in Westchester

Lillian Croxton, coloratura soprano, who is spending the summer at the Westchester Biltmore Country Club, Rye, N. Y., has found time between golf and swimming to sing twice at the residence of Mrs. F. E. Williams of Portchester, and also at "Idle Forest," the estate of Mrs. Daniel Ritchey at White Plains. Mme. Croxton will also sing twice at Osburn Memorial, Rye, and other recitals in and about New York during the musical season.

Alexander Brachocki to Play in Scranton

Alexander Brachocki, pianist, has been engaged by Chauncey C. Hand of Scranton, Pa., for a concert in the Scranton High School Auditorium on Nov. 11, through his managers, Arthur and Helen Hadley. Mr. Brachocki's last appearance in Scranton was with the New York Symphony under Walter Damrosch. Mr. Hand will present Colin O'More, tenor, later in the season.

NEW SINGERS JOIN ST. LOUIS COMPANY

Dorothy Francis and Charles Hart Sing Chief Parts—Local Pianist Heard

By Herbert W. Cost

ST. LOUIS, July 26.—For the eighth week of opera the Municipal Theater Association produced "The Lilac Domino." The performances marked the return of Dorothy Francis to the cast after an absence of several weeks. This most capable singer and actress has made a deep impression with the summer audiences, and she did some excellent singing in this tuneful work by Charles Cullivier. Excellent solo and duet work was also done by the new tenor, Charles Hart, in the part of *Elledon*.

Dorothy Maynard as the capricious *Leonie* was well cast. Thomas Conkey in *Count André de St. Armand* had one of the happiest parts he had had during the season and he played and sang it with delightful abandon. Raymond Crane and Roland Woodruff as *Prosper* and *Casimir* respectively kept the audience in joyous humor most of the performance. Flavia Arcaro, Detmar Poppen and W. J. McCarthy had minor parts. The whole work was well staged by Frank Rainger, and as usual the orchestral beauties of the score were given full sway under Charles Previn's baton.

Jeannetta Gohl, local pianist, was heard in a very fine recital recently. Her program contained works by Brahms, Schubert-Ganz, Beethoven, Rachmaninoff, Debussy, Chopin and the Hungarian Fantasie by Liszt, with Mr. Miller at the second piano. The recital was well attended, reflecting much credit on Miss Gohl as a technician.



Photo by Mishkin

PAUL BERNARD

Russian-American Violinist

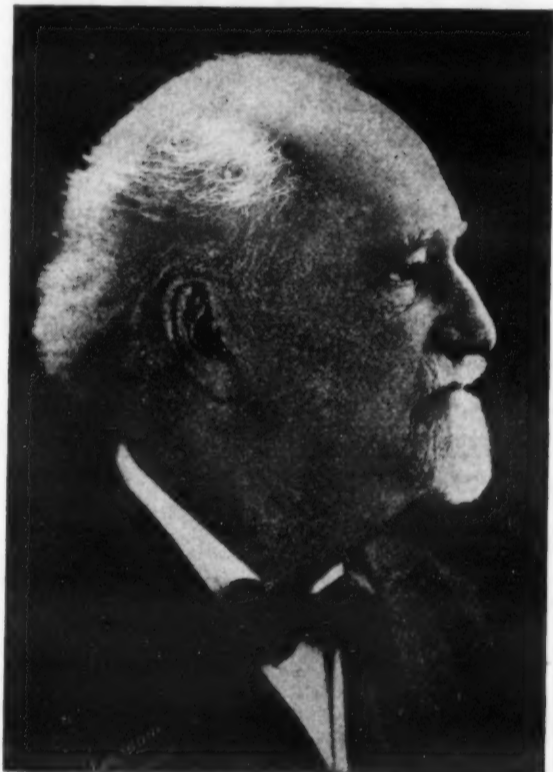
"A smooth tone of agreeable quality."—N. Y. TRIBUNE.

"Marked skill when dealing with involved and difficult rhythms."—N. Y. WORLD.

"A broad rich tone and much feeling and dash."—N. Y. HERALD.

Exclusive Management:

STATE CONCERT BUREAU
Carnegie Hall, N. Y. Tel. Circle 4736



What Clarence Eddy—the World Renowned Virtuoso—Says of The KRANICH & BACH PIANO

"I have always had a sincere regard for your pianos because I know them to be constructed in accordance with the highest standards of materials and workmanship, and that each instrument bears the stamp of individuality and artistic excellence. It is therefore with great satisfaction that I heartily endorse and recommend your splendid instruments."

(Signed) CLARENCE EDDY.

KRANICH & BACH
Ultra-Quality PIANOS
and PLAYER PIANOS

235 EAST 23RD STREET

NEW YORK, N. Y.

16 WEST 125TH STREET

COLIN CARLO HENRY ALEXANDER
O'MORE—SABATINI—NEWCOMBE—BRACHOCKI
TENOR VIOLINIST BARITONE PIANIST

Management: Arthur and Helen Hadley, 124 West 85th St., New York

Fourdrain Work Has American Première

[Continued from page 1]

the miraculous design and present it to the Virgin. This accomplished, the angelic band gathers about the Mother of Jesus "as in the fresco of Fra Angelico," singing the "Ave Maria," and the curtain falls upon this tableau.

Music Effective

Fourdrain's music for this quiet story is fresh and varied. His melodic gift seems in this work to be derived from his teacher, Massenet, to whom the score is dedicated. Although it has not all the fertility or the suggestiveness of the older composer's music, many of the themes employed are of genuine beauty. The scene of the tableau is effectively written and the final "Ave Maria" has

a truly archaic flavor, somewhat offset in the Ravinia performance by its intonation by untrained children's voices. On the whole, however, the quality of the libretto and of the music is pictorial rather than dramatic, and the work seems to be the evidence of agreeable talent on the part of a gifted person rather than the full fledged expression of his significant or inalterable convictions.

The burden of the performance rested largely on Miss Bourskaya, who gave of her impulsive and willing talents to the characterization of the devout though anguished mother. It is not the sort of rôle to which the Russian mezzo-soprano is naturally suited, even though one keeps in mind the remarkable portrait she gave with the Russian Opera of the aged noblewoman in Tchaikovsky's "The Queen of Spades." But Miss Bourskaya is a versatile and a talented artist and she gave an interesting and a capable performance of a not especially grateful part.

Miss Sabanieva sang exquisitely as the *Wandering Woman*. Mr. Rothier's *Pierre* was excellently characterized and sung. Mr. D'Angelo was of more than sufficient worth in the short part of the *Doctor*. The orchestra played excellently under Mr. Hasselman's leadership. A rather small audience had gathered to hear the work, but its applause at the conclusion brought the participants before the curtain many times and left no doubt of the enjoyment generally felt in the delicate and gentle story.

"La Navarraise," Massenet's short and intense one-act thriller, which has been a favorite in Ravinia's repertoire for several summers, was given its first hearing this season after the première of Fourdrain's little miracle play. Miss Bourskaya had the title rôle, which she first sang last summer, Armand Tokatyan was the *Araquil* and Mr. Rothier *Garrido*. Mr. D'Angelo was *Remigo*; Giordano Paltrinieri, *Ramon*; Paolo Ananian, *Bustamente*, and Louis Derman, *a soldier*. Mr. Hasselmans conducted.

Additions to Répertoire

The rest of Ravinia's fifth week contained other additions to the summer's repertoire. "The Secret of Suzanne" preceded Saturday night's repetition of "I Pagliacci," in which Giovanni Martinelli was once more a splendid *Canio* and Mario Basiola an excellent *Tonio*. Lucrezia Bori was both the *Nedda* and the *Suzanne*, a sparkling creature whose highly polished and agile performances in both rôles impressed her hearers as marking the height of the season. Vicente Ballester was an admirable *Count* and Giordano Paltrinieri surpassed himself as the silent servant. Mr. Papi conducted.

"The Barber of Seville" was restored to hearing on Sunday night in one of the best performances of the season, and also on one of the worst nights. The orchestral interlude in the last act, describing the patter of raindrops, was but a feeble echo of what had been raging outside the pavilion, whose emergency canvases had been hurriedly adjusted and within whose folds the holders of unreserved seats and the standees were permitted to seek shelter at the rear of the auditorium.

The performance was excellent, however, in spite of an irregular electric current in the footlights trough. Graziella Pareto was an exquisite *Rosina*, and Mr. Ballester's *Figaro* was a masterpiece. The *Almaviva* was Armand Tokatyan, who had the right rollicking spirit for the part but whose vocal condition was, owing to illness, somewhat unequal to the taxing demands of a very florid part. Léon Rothier was a thoroughly capable *Don Basilio* and Paolo Ananian a fine *Bartolo*. Anna Correnti and Mr. Paltrinieri completed the cast. Mr. Papi conducted. Florence Easton, Giacomo Lauri-Volpi, Giuseppe Danise, Ina Bourskaya and others joined in a repetition of "André Chénier" on Tuesday night. Miss Bori, Mr. Lauri-Volpi, Margery Maxwell, Mr. Ballester, Mr. Rothier, Désiré Deffrère, Mr. Ananian and Eugenio Correnti were heard in "Bohème" Thursday, with Mr. Papi conducting.

"Tosca" was given its first hearing of the summer on Friday night before a good sized and enthusiastic audience. Miss Easton in the title-rôle, Mr. Martinelli as *Cavaradossi* and Giuseppe Danise as *Scarpia* formed a remarkably well-balanced trio of principals, and the performance, over which Mr. Papi wielded an authoritative bâton, reached as high a voltage of theatrical excitement as "Tosca" has afforded any Chicago audience in a half-dozen years. Mr. Paltrinieri, Mr. Ananian, Merle

Alcock and Max Toft filled the remaining parts.

Concerts were given as usual on Monday night and on Sunday, Thursday and Saturday afternoons, Eric DeLamarer conducting. For Monday's program Virgilio Lazzari and Jacques Gordon were soloists, and Thursday afternoon's concert for children was supplemented by Fisher's miniature circus.

EUGENE STINSON.

George Meader Sings in Baden Baden and Paris Mozart Festivals

George Meader, tenor of the Metropolitan Opera, has appeared with success this summer in Mozart festivals in Paris and Baden Baden. In the Théâtre des Champs-Élysées in Paris, Mr. Meader appeared as *Don Ottavio* in "Don Giovanni," as *Ferrando* in "Cosi fan tutte," and he sang the tenor part in the Mozart Requiem. When he appeared as *Don Ottavio* in Baden Baden, Joseph Stransky of the State Symphony of New York, conducted.

Ethelynde Smith to Sing in Alton Bay

Ethelynde Smith, soprano who is spending the summer in Camp Wawona, Alton Bay, N. H., will give a recital in the new Bay View Pavilion in Alton Bay on Aug. 7. Miss Smith has just arranged for recitals in Phillips-Exeter Academy, Exeter, N. H., on Oct. 26 and in the Scottish Rites Cathedral Auditorium, Mobile, Ala., on Jan. 21.

SISTINE CHOIR TO RETURN

Frank W. Healy Will Again Manage Tour of Roman Singers

Frank W. Healy of San Francisco, who managed last season's successful American and Canadian tour of the Sistine Chapel Choir, has completed arrangements for another tour. San Francisco will hear the first concert, the singers coming direct from Rome.

Soloists will include the Rev. Antonio Grimaldi, basso at the Sistine Chapel for sixteen years and a leading authority on ecclesiastical music; Cav. Eugenia Andriselli, adult male soprano and substitute organist at St. Peter's; Pietro Barchi, tenor, a fellow-student at the St. Cecilia Conservatory with Beniamino Gigli; Spartaco Morgia, dramatic tenor; Luigi Golinelli, basso; Guido Guidi, basso, and Attilio Boschi, a young baritone, who is called "the second Scandiani."

There will be twelve singers, an organist and pianist. Programs will include classical sacred music by Palestrina and others. Solos, duets, trios and specially arranged choruses will be sung, and secular programs will consist of operatic numbers and folk-songs of Southern Italy.

Letz Quartet to Make Tour of South

The Letz Quartet plans to spend about three weeks in the South next season. Engagements already booked include appearances in Roanoke, Va., Winston-Salem and Greensboro, N. C., Spartanburg, S. C., Forsythe and Rome, Ga., Selma and Montevalle, Ala., and Houston, Tex.



MARY CORNELIA
MALONE
AMERICAN SOPRANO
"Rare sweetness of voice and perfection of training under Marcella Sembrich."
—Alvin S. Wiggers
CONCERTS—RECITALS
Address: Bellemeade,
Nashville, Tenn.

REX TILLSON

COACH ACCOMPANIST

168 East 51 Street

New York

Plaza 4426

ELDON MURRAY

Violinist Composer

Director Peoria Civic Orchestra, 237 N. Monroe St., Peoria, Ill.

Programs featuring his "Poeme," "Rhapsodie," "Vision"

Management: H. & A. Culbertson

4832 Dorchester Avenue Chicago

Aeolian Hall New York

ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals

2025 Broadway, New York City

Telephone Columbus 6074

ESTELLE

LIEBLING

Soprano

Studio: 145 W. 55th St., New York City

LOUIS REILLY

Teacher of Singing

Fourteenth Successful Season

169 West 85th St. New York City

'Phone Schuyler 1261

Conal O'C. Quirke

Teacher of Voice

54 West 82nd Street, New York

'Phone 5880 Schuyler

VOICE REJUVENATION

Voices marred by age or illness restored

Dr. Maud Langstaff Hornung

Valhalla, New York

White Plains 1625-W

RAFAELO DIAZ

Tenor

Metropolitan Opera Company

MGT. DANIEL MAYER

AEOLIAN HALL N. Y. CITY



CHRISTIAN
SCHIOTT

Teaches: THE TRUE PRINCIPLE OF VOICE and PIANO

Concerts — Recitals

Studios:

128 E. 19th St., New York, N.Y.

460 84th St., Brooklyn, N. Y.

Tel: Shore Road 3451-J.

New England CONSERVATORY OF MUSIC

George W. Chadwick
Director

Year Opens
September 18, 1924

BOSTON, MASS.

Located in the Music Center of America
It affords pupils the environment and atmosphere so necessary to a musical education. Its complete organization, and splendid equipment, offer exceptional facilities for students. Dormitories for women students.

Complete Curriculum
Courses in every branch of Music, applied and theoretical.

Owing to the Practical Training
In our Normal Department, graduates are much in demand as teachers.

The Free Privileges

Of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student.

A Complete Orchestra
Offers advanced pupils in piano-forte, voice, organ and violin experience in rehearsal and public appearance with orchestral accompaniment.

Dramatic Department
Practical training in acting.

Address RALPH L. FLANDERS, General Manager

FRANCES NEWSOM

SOPRANO
CONCERTS—ORATORIOS
Recital and Children's Programs in Costume
Season 1924-25
Management of Frances Newsom, 228 E. 61st St., New York. Phone Regent 8244.

ELSA MARIANI

SOPRANO
CONCERT—ORATORIOS—RECITALS
Exclusive Management:
INTERNATIONAL LYRIC BUREAU
1452 Broadway, New York

ELSIE BAKER

CONTRALTO
CONCERTS—ORATORIOS—RECITALS
Management: Ernest Briggs, Inc.
116 West 39th St., New York, N. Y.

EMILY MILLER

COACH AND ACCOMPANIST
New York Studio, 2231 Broadway, Studio 6
Tel. Endicott 7548
Address Communications to Residence Studio:
903 Willoughby Avenue, Brooklyn, N. Y.
Tel. Jefferson 9410

FELIX HUGHES

Teacher of ALLAN McQUHAE, Tenor
Studios: 50 Central Park West, New York City
Phone, Columbus 0998

N.Y. COLLEGE of MUSIC

(Incorporated 1878) 114-116 EAST 85th ST., NEW YORK

CARL HEIN
AUGUST FRAEMCKE } Directors
RUBIN GOLDMARK, Composition
HANS LETZ, Violin, and 40 other artist instructors

MARIE SUNDELIUS

SOPRANO
Metropolitan Opera Company
Management Haensel & Jones
Aeolian Hall New York

MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—
Drama—Lectures
310 Riverside Drive Phone—3860 Academy New York City

GERTRUDE ROSS

2273 Holly Dr., Hollywood, Cal.

New Songs for Programs
and Teaching: "Work,"
"Sakura Blossom," Spanish-California
"Song of Spring" (new)
Folk Songs

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE
W. HENRI ZAY with a VERITABLE MASTER IDEA behind them. See "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete Vocal Method.

Stadium Audience Acclaims Reiner

[Continued from page 2]

Mr. Reiner, at his second appearance, presented a program utterly different from his first, Berlioz' "Benvenuto Cellini" Overture; Debussy's "Iberia"; a Suite from Delibes' "Coppélia"; Dukas' "L'Apprenti Sorcier" and some pieces from Bizet's "L'Arlésienne" with the "Ride of the Valkyries" as a final encore. The Berlioz was not startling. It was well played but was not distinguished. Not so, however, the "Iberia." This work, which New York has not heard since the days of Mahler, if memory serves, is worth many dozen of the hack pieces dished up during the winter, so why is it put in the discard? True, the first and third parts are merely genre pieces, but the second, "Odors of the Night," is of such haunting loveliness that it seemed real white magic. Mr. Reiner's playing of it was nothing short of superb. In the "Coppélia" Suite, he extracted the thistledown lightness characteristic of all of Delibes' music, and played with foot-compelling rhythm. The Dukas number was not especially thrilling. This piece does not wear well and all that can be done with it is to do it as well as you can. Mr. Reiner did. The remainder of the program was interesting. J. A. H.

Novelty by Respighi Presented

Two "first time" numbers in the stadium series were heard on Saturday and Sunday evenings. In the first program Mr. Reiner deepened the impression he had already made during the week as a conductor of remarkable resource in the variation of tempi and dynamics. He is never of the actually theatrical school, yet no one who watches him at work can deny that he is a master of nuance and rhythm, and that he has an outstanding skill in imparting his meanings to his players. So familiar a work as Tchaikovsky's Fourth Symphony was robbed of its saccharine qualities by the straightforward, dramatic reading given it. Saturday's novelty was Respighi's "Ballad of the Gnomes"—a vivid piece of program music, scored with the mastery of the Italian modernist, and making use of droll dissonances to depict the grunts of the gnome dragged to its

death by the feminine furies of mythology. Other familiar works on this program were the "William Tell" Overture and the Ballet and March from "Aida." Encores included the introduction to Act III of "Lohengrin."

On Sunday evening, a large audience, estimated at 12,000 persons, showed warm appreciation of the conductor's work in the "Oberon" Overture of Weber, Beethoven's Fifth Symphony—outlined with great clarity and abundant vigor—and Liszt's "Les Préludes." The novelty was a tuneful Serenade for Small Orchestra, Op. 3, by Leo Weiner, a countryman of the conductor, and the winner of the Coolidge Chamber Music Prize in 1922. This was pleasant music of a slight folk flavor, excelling in its rhythmic piquancy and played with much élan by the orchestra. The Liszt work was led with fairly thrilling climactic force, and the audience at the close remained, applauding, until a movement from Grieg's "Peer Gynt" Suite was given. R. M. K.

Hoogstraten's Temporary Farewell

Mr. Van Hoogstraten took leave temporarily of the orchestra on the evening of July 23, in a program which included the "Freischütz" Overture; Johann Strauss' "The Beautiful Blue Danube"; Richard Strauss' "Don Juan," and the Fifth Symphony of Tchaikovsky. Of these the "Freischütz" and the "Don Juan" were the best. The "Blue Danube" was played as it may be given at Scheveningen but it was a far cry from the Prater. The Symphony had a piece-meal effect and the lovely horn solo in the second movement was played so slowly that it lost much of its charm. The audience was one of size and was very generous with its applause throughout the evening. J. A. H.

Salzedo to Play in Maine

Carlos Salzedo has been engaged to open the series of concerts in the Temple of Art, Bar Harbor, Me., Aug. 2. This will be Mr. Salzedo's fifteenth appearance in Bar Harbor. He is also scheduled for a recital on Aug. 9, at the new summer school, "The Music Box," in Cummington, Mass.

Dr. Christiansen Leads Choral Concert at Convention in Iowa

STORY CITY, IOWA, July 26.—The second annual convention of the Choral Union of the Story City Circuit of the Lutheran Church, was held at Maxwell Park, near Ames, on July 20. In the afternoon a choral concert of 250 voices, led by Dr. F. Melius Christiansen, conductor of the St. Olaf Choir at Northfield, Minn., was given. G. SMEDAL.

Give Joint Recital in Beechwood School

JENKINTOWN, PA., July 28.—A joint piano recital was given in the Beechwood School recently by Mary Richards, Mildred Whitehill and Edith Bly in compliment to students of the Progressive Series Summer Normal. Miss Richards and Miss Whitehill are pupils of D. Hendrik Ezerman. The program included the Sonata "Pathétique" by Beethoven, "Night in Spring" by Godowsky, Variations by Glazounoff and the Impromptu in F Sharp, Ballade in A Flat, Nocturne in C Sharp Minor and the Polonaise, Op. 53, by Chopin.

Colleges Book Russian Symphonic Choir

The Russian Symphonic Choir, Basile Kibalchich, conductor, has been booked for concerts next season by Columbia University in New York, Winthrop College in Rock Hill, S. C., Converse College in Spartanburg, S. C., and the University of Michigan in Ann Arbor.

Milwaukee Civic Opera Plan Grows to Include Performances in Winter

Municipal Support Sought to Insure Season at Popular Prices —Lyric Male Chorus Receives Kipling's Commendation for Sponsoring Composition Contest—Pringle Trio Heard

MILWAUKEE, Wis., July 26.—Plans for civic opera, at first designed to provide summer opera in the parks, have broadened to include a winter season lasting for a week or ten days in the Auditorium.

Outlining this project, Leslie C. Parker, prominent among those who support the enterprise, says that when the city budget is made up this autumn an appropriation of several thousand dollars will be asked for to insure opera both in summer and winter. At the same time, it is hoped that winter productions can be made largely self-supporting, as performances will be given at popular prices.

S. A. McKillop, president of the Lyric Male Chorus, has received a letter from Rudyard Kipling commending the club for its interest in male chorus compositions. The Lyric Chorus recently offered two prizes, of \$50 and \$100, for the best setting of Kipling's poem, "When Earth's Last Picture is Painted." Jan. 1, 1925, is set as the time limit for entries. The winning composition will be published and copyrighted by the club. Burleigh Jacobs is chairman of the committee which will judge the compositions submitted.

The Wisconsin College of Music, through W. Otto Miessner, announces a new method of teaching piano to children. This is called the "Melody Way" and the work will be directed by Mr. Miessner, who for nine years was head of the music department in the State Normal School. He was also engaged for twenty-four years in public school music work. He will be assisted by

Ralph Tillema, well known as a music teacher in this city.

Despite heavy rain, a large audience attended the excellent concert given in Plankinton Hall by the Cecilian Trio for the benefit of the ladies of the G. A. R. The Pringle sisters, composing the trio, provided a program of considerable variety and of musical merit. Jessie Pringle, singer and pianist, performed in both capacities. She sang an aria from "Tosca" and the Waltz from "Romeo and Juliet." Agnes Pringle, violinist, played the Vieuxtemps D Minor Concerto. Lillian Pringle, cellist, contributed a Hungarian rhapsody. In ensemble, the work of these artists was marked by smoothness and finish.

From many sections of Wisconsin come reports of summer band concerts and sängerfests of varying degrees of significance. One of the most important festivals was held at Marinette on Sunday, July 20, when more than 300 singers assembled at Bay Shore Park to give the annual program. Among cities which sent singers and delegates were Milwaukee, Appleton, Green Bay, Fond du Lac, Eau Claire, Waukesha, Menominee, Merrill, Wausau, Mayville, Elkhart Lake, Manitowoc and Sheboygan. Some seventeen choirs usually take part in the sängerfest. The Manitowoc delegation was accompanied by the Marine Band. Visitors numbered about 2000.

The business meeting reelected officers with Otto W. Schaefer, Appleton, president; Joseph Berhens, Sheboygan, vice-president; Joseph M. Theisen, Sheboygan, secretary, and Simon Grasser, Sheboygan, treasurer. The next meeting will be held at Merrill.

C. O. SKINROOD.

Jorg Fasting Presents Dance Program in Springfield, Ohio

SPRINGFIELD, OHIO, July 26.—Jorg Fasting, assistant balletmaster of the Adolph Bolm School of Dancing in Chicago, presented a delightful dance recital at Memorial Hall recently. This was the second recital of the summer season, arranged in Springfield by Mr. Fasting, and proved delightful in originality, color arrangement and beauty of pose. Mr. Fasting designed the costumes and arranged the scenic and stage effects as well as the lighting. He himself danced several numbers and his dancing was marked with rhythmical harmony. Mr. Ames was also seen to advantage in his solo dance. Several of Mr. Fasting's students from Chicago took part in the program. The music was from the old masters and was arranged by Ralph Zirkle, head of the Zirkle Studios, which sponsored both recitals. Mr. Zirkle acted as conductor for the orchestra. The recitals marked the close of a course of intensive instruction in classical dancing given by Mr. Fasting. ANNA MARIE TENNANT.

Twelve Concerts are Listed in Series for Los Angeles

The Auditorium Artist Series for next season at Los Angeles has announced twelve attractive events, with \$15 for the top price for the series. The following artists will appear in the order named: Mario Chamlee, tenor; Felix Salmond, cellist; Isa Kremer, balladist; Eva Gauthier, soprano, in her "Java to Jazz" program; Jascha Heifetz, violinist; Albert Spalding, violinist; Roland Hayes, tenor; San Carlo Grand Opera Co.; Ernst von Dohnanyi, pianist; Mabel Garrison, soprano; the London String Quartet, and Reinold Werrenrath, baritone. These concerts are to be operated by George Leslie Smith, manager, in conjunction with the Elwyn Concert Bureau.

Iowa Musician Marries

OLWEIN, IOWA, July 26.—Nellie E. Hanson, daughter of T. L. Hanson, former mayor of Olwein, and George Milton Deitrich, who was formerly musical instructor at the University of Oklahoma, were recently married. G. SMEDAL.

The Artist's Course at Riverside, Cal., will present the Los Angeles Philharmonic, Eva Gauthier, soprano, who will open the season in December, and Albert Spalding, violinist. Ernst von Dohnanyi, pianist, will be heard in January, and Clarence Whitehill, baritone, in February.

ANN ARBOR, MICHIGAN

Theodore Harrison

Eminent Voice Teacher and
Baritone Singer
(Private Lessons and Repertoire
Classes)

Guy Maier

Renowned Pianist and Teacher
(Private Lessons and Classes in
Interpretation)

Palmer Christian

Noted Concert Organist and
Teacher

Will Teach Exclusively at the

University School of Music

Earl V. Moore, Musical Director
Charles A. Sink, Secretary

Semester Begins September 23
Reasonable Tuition Rates
University Affiliation

HEMPEL

Assisted by
Coenraad V. Bos, Pianist
Louis P. Fritze, Flutist
Management of Frieda Hempel
185 Madison Avenue New York
Steinway Piano

The World Famous
Japanese Prima Donna Soprano
TAMAKI MIURA
Guest Artist—San Carlo Opera Co.
Incomparable Madam Butterfly

Concerts
Songs
Russian
English
American
Irish
Scottish
German
French
Italian
Japanese
Columbia Records in U. S. A.

Operas
"Butterfly"
"Iris"
"La Bohème"
"L'Oracolo"
"Madame Chrysanthème"
"Faust" (in French)
Nipponophone Records in Japan

ALDO FRANCHETTI
Noted Conductor-Composer at the Piano

Management:
Fortune Gallo
Aeolian Hall, New York City

College of Fine Arts—Syracuse University

GUEST INSTRUCTORS

MME. TINA LERNER, MASTER CLASSES IN PIANO
Six weeks beginning Oct. 6 and six weeks in the Spring.

VLADIMIR SHAVITCH, MASTER CLASSES IN CONDUCTING
Ten weeks beginning Oct. 6, and ten weeks in the Spring.

REGULAR INSTRUCTORS

George Parker, Adolf Frey, William Berwald, Conrad Becker, Joseph Seiter, Harry Vibbard, Alfred Goodwin, Howard Lyman, Belle Brewster, Clara Drew, George Smith and twelve others.

The Syracuse Symphony Orchestra, under Vladimir Shavitch offers four full scholarships in string instruments to talented students.

Dormitory, with 45 practice pianos, for women music students.

For catalog or information, Address Dean H. L. Butler, Syracuse, N. Y.

Coordination of All Forces Is Sought to Solve Concert Difficulties in Middle West

(Continued from page 9)

larger cities in Texas and through this district are well-developed; but the smaller cities, with populations of from 15,000 to 50,000, could be worked and would help to spread the gospel of music."

This would lessen congestion in large cities. "Heretofore music-lovers in small cities have had to travel great distances to hear the best music, and I believe there are enough of these people to warrant concert courses," Mr. Taylor affirms. "I would not say there are too many artists," he goes on, "but that managers should exploit more of the lesser known artists who ask reasonable fees and who should be heard."

Local managers in Fort Worth include the two most important clubs in the city and, although at times they have lost money, they have rarely cancelled a concert or failed to live up to agreements with the public, according to Mr. Taylor. As these clubs show a cooperative spirit in their bookings, dates do not conflict. Bad judgment, however, has sometimes been shown in bringing artists back a second season, which in most cases meant loss.

"I think some managers have depended too much upon a big name to sell an artist," Mr. Taylor declares, "rather than on a systematic course of advertising. The public will not come to attractions solely on a person's name." The managerial situation in Fort Worth is this: A popular priced course handles less expensive and lesser-known artists, and another books big attractions at regular fees. Competition is by this means largely eliminated.

"There is a considerable lack of public interest in music when people have to pay to hear it," Mr. Taylor comments, "but a great deal of interest when attractions are free."

Clubs Are Altruistic

Club pride and competition make the club more financially dependable than the local manager, Mr. Taylor thinks. The club also is usually conducted with more altruistic ideals and motives. The course in a city of moderate size is to be preferred to the individual concert, particularly if run on popular prices. But in larger cities, with a transient public, individual concerts are preferable. Anything done in the line of civic endeavor inspires the pride and interest of the business element in a community—factors which are needed for the development of music and to ensure its success.

Mr. Taylor relates that, in his experience, unless a campaign for selling advance subscription tickets is conducted, the sale suffers, "for," he says, "people have to be sold in the old-fashioned way, and if you wait for them to come and buy, you are making a big mistake." A system of education in ad-

vertising, publicity and general promoting would be excellent, he thinks, owing to the fact that the concert business has developed tremendously in the last few years. He complains that some booking offices sell in the spring artists for the next season, and that when the season comes they quote a lower figure to a local manager in a neighboring city because the artist is in that territory and has a convenient open date.

"Fees are generally in excess of what the artist is worth from a box-office standpoint," Mr. Taylor says. "It would be better to have fewer concerts, well-attended, than an over-supply with some total financial losses. Some managers like to raise the fees the second year if the artist is successful—which is wrong. There is always room for improvement in ways and means, but for the most part local managers are businesslike and know their work."

Publicity should be more strongly developed, Mr. Taylor claims. He also says there is too much exploitation of the foreign artist and not enough of the talented, well-trained American artist.

Says Radio Will Help

"I think the effect of radio on the whole has been good," is a comment made by Mr. Taylor. "Radio will help, not impair, the concert business. As with the phonograph, thousands are hearing good music now where they heard none before."

Speaking of halls, he remarks: "We are in urgent need of a suitable concert hall, well-equipped, in the downtown district. Such a hall should seat from 1500 to 3000. Places now used were not built for concerts and are not well adapted to concert-giving."

Cooperation on the part of the press is spoken of as "fairly good," but Mr. Taylor complains of a lack of outspoken criticisms. An awakening of newspapers to their responsibilities and opportunities for service would aid in solving the problem, in Mr. Taylor's mind. Other moves that would help are listed by him as follows:

"Stabilization and uniformity of artists' fees, commensurate with box-office drawing power.

"An educational program for advertising and publicity extension.

"Widening the field to smaller communities.

"The abolition of so many brokers in the managing business.

"Publication by MUSICAL AMERICA of the truths as they are found all over the continent, and a general house-cleaning conducted in a dignified and business-like way."

"Seeing" an Artist

Carl Venth, manager in Fort Worth, would solve the problem with an educational campaign.

"Keep the big names in the larger centers," is his counsel, "and use medium-priced artists of ability in the smaller towns."

He adds: "Have more concerts on a percentage basis."

The situation suffers from too many concerts and too much stressing of big names, Mr. Venth thinks. Artists ask too much for their services and there are too many artists, in his opinion. He says the public goes to musical events to see, not to hear. The first time a world-famous pianist visited Fort Worth the house was sold out. But when he returned the next year there was a big deficit. People said: "Oh! We have seen him."

Mr. Venth refers to the musical public in the State of Texas as being small and says there is much pioneer work to be done. Fort Worth has a civic music course, but "the result is doubtful," to quote Mr. Venth. The press is helpful, he says, but criticisms are not in the hands of writers trained for that work.

Much of the local management is conducted by the Harmony and Euterpe Clubs, which have not cancelled an engagement in fifteen years. Managers do not show bad judgment, but this charge is brought by Mr. Venth against the public. Eastern and western sections of Texas will in time provide good fields for development, he thinks. Need

of an auditorium of medium size is felt. The Coliseum and Baptist Temple, used for concerts, are too large, seating about 6000. The hall in the Chamber of Commerce is too small and its acoustics are not good.

"Conditions concerning public interest in music are improving along the line of concert attendance," writes Marguerite J. Schwinger, MUSICAL AMERICA's correspondent in Pueblo, Colo.

Yet she feels that any high class musical attractions exceeding eight in number per season cannot be sufficiently patronized in Pueblo at the present time to assure success.

Over-booking would retard the development of Pueblo. Smaller towns of 5000 population could take care of the overflow, if one or two concerts were sold to them, she maintains.

Speaking of guarantees, Mrs. Schwinger says:

"If three or four hundred guarantors can be secured at \$10 per share so they may stand any proportionate loss, it will insure a series' success. This system was planned by me and carried out successfully by the Pueblo business and professional women in the 1922-23 season. The concert course is preferable to individual concerts in a community that is not well established."

Mrs. Schwinger believes that artists' fees should depend on the population of a city, also upon the size of the auditorium used. The situation in regard to local halls and theaters is good in Pueblo, she says, adding:

"The press cooperates. Music criticisms most decidedly help the cause of music, if the critic is competent."

VAS TO BE SOLOIST

Pianist Member of Eastman Faculty Will Play Under Coates

Sandor Vas, pianist and member of the faculty of the Eastman School of Music at Rochester, N. Y., will be heard as soloist in the Schumann Concerto with the Rochester Philharmonic under Albert Coates in the coming season.

Mr. Vas has participated in the summer sessions of the Eastman School this year and has been busy with a large number of advanced pupils. He plans to spend a holiday in the Adirondacks after the close of sessions in the last week of July.

Frederick Gunster Sings in Tallahassee

Frederick Gunster, tenor, who is spending his summer vacation in Birmingham, Ala., appeared in recital before the summer school of the State College for Women in Tallahassee, Fla., on July 17. Mr. Gunster was recalled for encores after each of his four groups of songs, one of which was a new manuscript song composed by the accompanist, Albert Victor Davies, director of music in Gulf-Park College, Miss. Mr. Gunster has been engaged for a recital in the University of North Carolina summer school on Aug. 20.

Kansas City Musician Weds

KANSAS CITY, KAN., July 26.—Myrtle Durham, former president of the Grieg Music Study Club, and prominent in music circles, was married recently to Kenneth F. McClintock.

FREDERICK A. COOKE.

ORGANISTS CONVENE IN ATLANTIC CITY

Recital Opens Seventeenth Annual Meeting of National Association

By Vincent E. Speciale

(By Telephone to Musical America)

ATLANTIC CITY, N. J., July 29.—The seventeenth annual convention of the National Association of Organists opened last night at the auditorium of the new high school with a practical demonstration of the auditorium organ, said to be the third largest in the world and the second largest in the United States, by Arthur Scott Brooks, municipal organist. State Senator Emerson Richards, designer of the organ, explained its many interesting innovations and its tonal possibilities.

This morning Senator Richards officially welcomed the organists and presented the keys of the city to T. Tertius Noble, president of the Association. Henry P. Miller, principal of the Atlantic City High School, delivered a brilliant welcoming address. The morning session was devoted to reports of officers and committees. In the afternoon the organists were entertained at a concert given by Viola Robertson, contralto; Samuel Shaffran, violinist, with Igor Krouse, accompanist; Bernard Parronchi, cellist, and Mrs. Garrish, soprano. Willard Irving Nevins of the Guilman Organ School, New York, and Richard Tattersall of the Canadian College of Organists, Toronto, gave a joint organ recital tonight.

Mme. Cahier Booked for Fall and Spring Seasons in Europe

Mme. Charles Cahier, American contralto, has been fully booked for fall and spring seasons in Europe, including four weeks in France, according to a radio-gram from Jacques Mahler, Berlin impresario. Mme. Cahier has been in Europe since March, when she sailed to fulfill engagements as a guest artist in the Berlin Staatsoper and the Deutsches Opernhaus. Later, she sang in the Vienna Staatsoper. Mme. Cahier is scheduled to assume her duties in November as head of the voice department in the Curtis Institute of Music in Philadelphia.

Kansas City Studios Issues Bulletin

KANSAS CITY, KAN., July 26.—A new periodical, *The Messenger*, is being published monthly by the Wilkinson-Cooke Studios of Music. Its columns contain studio news, succinct biographies of famous musicians, personal notes about students and faculty members, anecdotes and advertising for the studios and local merchants. Circulation for the July issue was over 600. F. A. Cooke is editor, and Dorothy McKinley, assistant

Harold Flammer, New York music publisher, has left for the middle West on a two weeks' trip.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.



MME. LILLIAN CROXTON

Coloratura Soprano
Concerts—Recitals—Receptions
Mgt.: Standard Booking Office,
17 East 42nd Street, New York
Personal Address
Hotel Belleclaire, New York City

Universal Concert Bureau, Inc.
12 West 44th St. N. Y. City

World-famous Contralto

CAHIER

Steinway Piano

Address—Steinway & Sons
Budapest Str. 6, Berlin



LESLEY Mack

English Tenor
Concert Oratorio
Opera
Apply: SECRETARY
1026 President St.
Brooklyn, N. Y.
Phone Prospect 1118

HANNA VAN VOLLENHOVEN COMPOSER
CONCERT PIANIST
Management Philharmonic Bureau
P. O. Box 72, Grand Central Station, New York

CHEV: DE LANCELLOTTI Teacher of Piano and Singing
205 West 57th Street, New York Circle 2909

EDWIN JOHNSON DEVELOPMENT OF THE NATURAL VOICE
Studio: 815 Carnegie Hall, New York (Mondays and Thursdays)
403 Hancock Street, Brooklyn, N. Y. Phone Decatur 6842

ETHELYNDE SMITH, Soprano
TOURS FOR 1924-1925
Address: 458 Cumberland Avenue, Portland, Maine

Maude Douglas Tweedy Vocal Art Science Studio
Vanderbilt Studios
15 E. 38th St., New York
Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science Tel. Vanderbilt 1966

GUILMANT ORGAN SCHOOL WILLIAM C. CARL, Director
A Thorough Education for the Organist
17 EAST 11TH ST., N. Y.

Bayreuth Wakes After Ten Years' Sleep As Thousands Attend Wagner Festival

[Continued from page 3]

is only a short distance to Wagner's grave. In solemn awe one stands by this gigantic granite slab, which bears no name, surrounded by its thick shade-trees—so peaceful and devotionally calm is the spot. One lays on this grave a rose—the flower that the master loved. Then one takes one's way to the Villa Wahnfried, that house especially congenial to the master, and a gift of the grateful municipality of Bayreuth. It stands serenely among beautiful trees and foliage.

After that one goes to see the house where Jean Paul Richter, the famous writer, lived—and had so strong an influence upon his time and who today is so thoroughly forgotten by the majority. Here one lingers awhile by the memorial to him. (A Wagner Memorial up to the present time is still lacking in Bayreuth.) The path of the visitor then leads to the house where Max Stirner, the "Father of Anarchism," was born.

And then one either rides or walks to the romantic pleasure palaces of a glittering past—"Phantasie" and "Hermitage"—with their artistic fountains and silent park lanes and grottoes. And if one has a lot of leisure, there are the nearby *Fichtelgebirge*, the mountains wooded with pine trees, to finish up with!

The Fascination of the Festspielhaus

Naturally, the visitor soon directs his steps to the *Festspielhaus*, lying on a height, which looks very peaceful and transfigured in its green woodland surroundings. Quiet and aristocratic it seems, standing on its friendly hill. Tasteful, yet picturesque, the pale red of the building with its faint white stripes stands in contrast to the dull green of the surrounding hill.

In the quiet woodland paths nearby one can find the most enchanting nooks, and one feels something of a "Good Friday Spell" steal upon one.

From the "Tower of Victory," which commemorates the Franco-Prussian War of 1870-1, there is a fine panorama of the clean little city, with its broad, friendly streets and squares with monuments, over the pleasant pine woods as far as the rugged Jura mountain range. This is an excellent place for a dreamer!

Nearby one comes to a meadow where in the intermissions between rehearsals the artists stroll and often play merry and original pranks. The tired men and women singers flee hither for rest, and one often sees the gods, heroes, giants, dwarfs and the other monsters of the Wagnerian menagerie "cutting up" here in a jolly and convivial style that is nothing short of amazing!

Merry War of "Leitmotiven" Heard

Bayreuth would not be the "Wagner City" if it were not at the same time the Land of the Leitmotif. The big as-

semblage of artists takes care that these shall be heard! Each of them has his "leading motive." One hears these reminiscent themes in the most grotesque forms. One musician, for instance, raps out impatiently the sharp and rhythmical "Smithy" Motive of *Mime* with his beer glass on the table when he wants it refilled. Elsewhere a young singer calls his sweetheart (a *Flower-maiden* in the "Parsifal" performances) with the opening measures of the "Flower-maidens' Chorus" from that opera. A dramatic tenor whistles for his favorite dog with the "Motive of the Sword"!

The singers are the center of curiosity and acclaim of the company which has enticed the members of the Wagner cult to this otherwise quiet city, and this will be still more noticeable when the Festival is well under way. Then the individuals of the Wagnerian ensemble will be followed about with awe and admiring curiosity. One goes into the inn, where *Wotan* and *Siegfried*, *Brünnhilde* and *Sieglinde*, are accustomed to still their hunger and thirst. They are greeted on their appearance with cheers and applause—a proper way of showing the high esteem and admiration in which they are held, since their appearances before the curtain after the acts in the *Festspielhaus* are strictly forbidden.

It is a vouched-for fact that this year's Festival performances, which begin on July 22 with a performance of "Meister-singer" and are to end on Aug. 20, have been completely "sold out." The takers of patrons' pledges in Germany alone cared for this. The former Emperor Wilhelm and most of the former royal princes have participated in this patronage in order to guarantee the Wagner performances.

Patronage Promises Festival's Success

It is expected that 95 per cent of this year's visitors will be Germans, for persons from other countries have only come in relatively small numbers. For Americans 300 seats were reserved in the so-called "Princes' Loge," where in other days royal or princely personages were seated. Additional reservations were later made, so that in all it is estimated that about 6000 American visitors may be counted among the audiences for the four Wagner cycles, which will total twenty performances.

The royal visitors will be the exception this time rather than the rule! But I am informed from a reliable source that the old friends of the Festival who can boast princely birth may also make their appearance. In the first rank among these are former Czar Ferdinand of Bulgaria, who has been crowned as the very truest of the friends of Bayreuth, and also some of the former princes of the Kaiser's court.

In the Villa Wahnfried the most friendly and happy life is reigning. Siegfried Wagner has for months devoted himself to the hardest labors as general director and leading *régiisseur* of the performances. The four lovable children of Siegfried and his wife, Frau Winifred—an Englishwoman, whose maiden name was Klindworth—give a pleasant stir of life to the grounds of the villa as they play in their immaculately white clothes. When I first visited Bayreuth, Siegfried and his sisters were romping about in just as hearty and happy a fashion! In the meantime the earnestness of life has descended upon the former children, but they can now take pleasure in the younger Wagner generation. The same thing may be hoped as a result of the Wagner Festivals which this year have been resumed after more than ten years—a rejuvenation, a new giving-out with the true devotion and spirit of the old. Only if the former spirit, undimmed by the fearful storms which meanwhile have swept over Germany and over the entire world, still reigns; if the name "Wagner" has retained its old spell, can the miracle of the steadfast adoration of the lofty Wagnerian heritage be renewed. It is just as when the Holy

Grail had to be kindled again to convey new courage and new hope to the knight-hood!

That moment will be the most critical for the continuance of the Festivals which is to recreate the individual genius and the never-flagging energy of a great

man out of nothing, to captivate a hostile world. Bayreuth is not only a German cultural institution—it stands as one of the preeminent centers of world culture. And so it behooves us to hope that the Grail will once again glow with renewed splendor.

Solemn Drama of Grail Again Draws Throngs of Music-Lovers to Bayreuth

[Continued from page 1]

total effect of the series, but it moved with great spirit, and the details of the performance were coordinated with great skill. The movement of the chorus and principal singers was worthy of imitation, and the scenic effects included some particularly effective lighting devices. The famous scene of the moonlit Nuremberg street at the end of Act II was an example.

The honor of opening the festival went to Fritz Busch, the brilliant young conductor of the Dresden Opera, who, though he is not older than twenty-two, showed talents of a high order. The orchestra achieves a notable sonority, when one considers that it is composed of only some seventy-five players, but this is doubtless partly owing to the acoustic of the sunken orchestra pit, with its convex sounding-shell. The orchestra's flexibility is doubtless owing to the skill of the players, who were carefully selected among the soloists of various leading orchestras of the country.

The mainstay of both the performances thus far has been the great degree of perfection achieved by the chorus, which shows the results of a patient and long rehearsal such as is hardly possible in the commercial theaters of the world capitals. This "labor of love" was also visible in the stage business, in which the hand of Siegfried Wagner shows to the best possible advantage.

The singing cast included an excellent *Sachs* in Hermann Weil, vocally perhaps less imposing than when he was heard in America some years ago, but with a seasoned artistry that gives new eloquence to the rôle. The rest of the cast was generally effective, though there was hardly an outstanding personality. It must be remembered that in many European opera houses the ideal is the well-balanced ensemble, and subordination of the individual, rather than the "star" system. The singers certainly gave token of being "heart and soul" in the work and knew the text with an intimacy seldom achieved among cosmopolitan casts.

Lili Hafgren-Dinkel was the *Eva*, a routinized artist; Heinrich Schultz was a comic *Beckmesser*; Carl Clewing, a

man out of nothing, to captivate a hostile world. Bayreuth is not only a German cultural institution—it stands as one of the preeminent centers of world culture. And so it behooves us to hope that the Grail will once again glow with renewed splendor.

Walther of sturdy song, and Hans Beer a lively *David*. Others heard were Lotte Doerwald as *Magdalena*, and Klante as a comic *Night Watchman*.

A sensational nationalist demonstration occurred at the finale of the opera, when Weil sang *Hans Sachs'* apostrophe to native culture: "If the holy Empire should crumble into dust, ever sacred would our German art remain!" The audience rose and interrupting the last notes of the opera, sang three stanzas of "Deutschland über Alles," while the old monarchist flag, with the colors red, white and black, appeared in the auditorium.

Commenting on the demonstration to newspaper correspondents, Siegfried Wagner, general director of the festival, said afterward that it had been an outburst of pride in national art, and had no political significance. He assured them that the demonstration was "spontaneous," and that the management had not been instrumental in it in any way.

Interest naturally centers in the forthcoming performances of "The Ring," of which several cycles will be given. It is this work which used to draw throngs to the little Bavarian city though its neighbor, Munich, in recent years dangerously bid for its laurels, especially since the war. The tradition of the Festival Theater will doubtless assert itself in smooth and impressive staging of this phantasmagoria of wonders.

Peabody Conservatory to Open Fall Term in New Quarters

BALTIMORE, July 28.—The Peabody Conservatory will open its fifty-seventh year on Oct. 1, in enlarged quarters provided under the \$500,000 building program. The new buildings include a musical library and reading-room, twice the size of the old library, a concert hall, and twice the former number of teachers' studios. The new building for the preparatory department will not be completed until next year. Examinations for free scholarships will be conducted on Sept. 29. Harold Randolph is director.



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country
Circulars mailed

E
F
R
E
M

ZIMBALIST

VICTOR RECORDS

EMINENT VIOLINIST

STEINWAY PIANO

Management, S. HUROK, INC., Aeolian Hall, New York



INGA ÖRNER

SOPRANO

In America Season 1924-25—now booking

Management: The Machold Agency, 603 Chestnut Street, Philadelphia, Pa.

SEYMOUR BULKLEY

VOICE (Summer Classes)
Pupil of and recommended by SBRIGLIA, the great Italian master of DE RESZKE, PLANCON, NORDICA, etc.
101 W. 72nd St., New York
Endicott 3929

MARI O CHAMLEE

TENOR
METROPOLITAN OPERA COMPANY
Management: Wolfsohn Musical Bureau
Fisk Building, 87th St. and Broadway, N. Y.
Brunswick Records

RITA BARRIOS

SOPRANO
French, Spanish, Mexican, Russian
Folk Songs in costume, with
orchestra if desired.
Operatic Repertoire
Personal Representative: VERA SIMONTON
24 East 40th St., New York City

LOUIS ROBERT

Formerly Asst. Conductor to Willem Mengelberg
in Amsterdam, Holland.
Pianist—Organist
Coaching—Conducting
Studio: 129 W. 87th St., New York
Phone Schuyler 8375

Violin FLORENCE IRENE JONES

Special Attention
to Beginners,
Foundational
and Advanced
12th Successful
Season
137 W. 88th St.,
New York
Phone Schuyler 6359
Pupil of Loeffler, Malkin and
Witek.

ELISABETH

RETHBERG

SOPRANO

METROPOLITAN OPERA CO.

Concerts, Oratorios, Recitals

Address

METROPOLITAN OPERA CO.
New York City

BRUNSWICK RECORDS HARDMAN PIANO

Spanish Composer Follows Traditions in Worthy Violin Work

BY SYDNEY DALTON

DESPITE the modern composer's attempt to break away from the restraints of classic formalism and the oft repeated warning that the sonata form and others of the established traditions were doomed to an early passing, most of the present-day composers, including many of those with advanced ideas, find the old forms still useful. As soon as they begin to think in broad terms of expression, the tried and trusted molds, into which Beethoven poured so many of his molten thoughts, turn up, like so many musical bad pennies. Recently Leo Ornstein gave us an example of a modernized sonata. Others, of course, are much more conventional.

Enrique Soro's Violin Sonata in A Minor is a distinguished Spanish composer whose idiom is of the present. His Sonata No. 2, in A Minor, for Violin and Piano (G. Schirmer) evidences the ease with which he moves about in the traditional sonata form. The first movement, for instance, might be used with any class of students as a good example of the Allegro form: second theme in the relative major, and even a repeat sign before beginning the development section—though we protest against this, on principle, especially as the composer repeated most of the first theme before announcing the second. In the Scherzo and Intermezzo (at least, one seldom meets with the Minuet in the sonata of today) the form is equally well defined. When he arrives at the Finale, Mr. Soro allows himself a little more leeway. This movement, with its twenty-three pages, is almost as long as the three succeeding movements; but, like what has gone before, it is extremely interesting music. The composer's ideas are

crystal clear, sharply defined and skilfully handled in this work. Mr. Soro seems to be quite unimpressed by the vagaries and experiments of his contemporaries. He has something to say that is worth saying, and he expresses himself easily and intelligibly—which, in itself, is something of a compliment in these hectic days.

A Habitant Song and a French Folk-Song

Geoffrey O'Hara evidently has a liking for French-Canadian dialect poems as texts for songs. His "The Wreck of the 'Julie Plante,'" a setting of W. H. Drummond's famous poem, was enough to encourage him to continue in the same vein, so now we have "De Capitaine de de 'Marguerite,'" with text by Wallace Bruce Amsbury (Oliver Ditson Co.). There is no reason why this song should not repeat the success of its forerunner. The music is straightforward and unobtrusive, accentuating the narrative of the poem, which tells how the Capitaine of de "Marguerite," dat sails de Kankakee, won the war as a commander of a submarine chaser, a claim that he modestly admits to be true. There are keys for high and medium voices. "Combien j'ai douce souvenance," from the same press, is an arrangement by William Arms Fisher of an Auvergne Folk-song, done into English by Frederick H. Martens. It possesses melodic interest in its two periods, consisting respectively of a repeated four-bar phrase followed by a repeated five-bar phrase. In medium and low keys.

Happy Songs by Pearl Curran and H. L. Vibbard

Pearl G. Curran has written both words and music for her song entitled "To Eostra" (G. Schirmer). She sings of the goddess of dawn and early spring in a spirited manner, and the song has a tang and an enthusiasm that are infectious. This is a type of American song that, although not of an enduring nature, is extremely popular both with singers and audiences, because of its possibilities for vocal display and its abundant optimism. There are keys for high and low voices, but it would be particularly effective for the first of these. Harry L. Vibbard's waltz song, entitled "My Garden," from the Schirmer press,

is of the same general character, in that it has brightness and verve, with an opportunity for some vocal display for a high voice. Both these songs are worth the attention of singers.

A Group of Songs in Varying Moods

There is virility and considerable broadness in Kenneth S. Clark's "The House by the Side of the Road" (G. Schirmer) and there is sufficient imagination in the harmonies and melody to keep them from falling permanently into ways that are trite—as they threaten to do on page four, with the tremolo pedal-point and ascending inverted triads above. It is particularly a man's song, and there are keys for high and low voices. Max Bendix and Jefferson DeAngelis have collaborated in the song entitled "My Sweetheart in Kilkenny," another Schirmer publication. Mr. Bendix has made a setting that is more elaborate than most of these so-called Irish ballads, but it has naturally, many of the tried and proved tricks of melody and rhythm that are the distinguishing features of this kind of song. Of the exotic words that are counted as the very bone and sinew of Irish songs, Mr. DeAngelis uses only "colleen," and introduces that only twice. Of C. W. Krogmann's "The Two Angels," from the Schirmer press, it may be said that it is an echo from a period of our musical history that is now happily past. Both words and music, from the same pen, are old fashioned. The melody is in a jerky six-eight time and the accompaniment frequently breaks out into triplets in chords and broken chords, merely to fill out the beats.

Two Recent Songs by Ralph Cox

Ralph Cox's two most recent songs are well worth the attention of singers and teachers alike. They are entitled "In a Southern Garden" (Arthur P. Schmidt Co.) and "Garden Gossips" (G. Schirmer). The first is a dreamy, tranquil melody for medium voice that sets up a well defined atmosphere of the old, uncared-for garden. "Garden Gossips," on the other hand, is in a light frivolous mood that fits admirably the poem by Myrene M. Garrison. There is spirit and brightness in it. Published in two keys, for low and high voices.

Songs by Roger Quilter and G. Lauweryns

"An Old Carol" (London: Winthrop Rogers) is a setting by Roger Quilter of an old fifteenth century anonymous poem. The music is quaint and original and executed in a musicianly manner. Two keys. George Lauweryns' "La Cantate des Cités-Jardins" (Paris: L'Association des Cités-Jardins de France) is a French song written in a popular, tuneful vein and designed, evidently, to give impetus and financial aid to a worthy French cause. The poem is by Magaglyo.

Spring and Autumn Songs by F. Rocke and W. G. Owst

Even if the mid-summer temperature registers in the neighborhood of ninety, there is satisfaction in reviewing songs that sing enthusiastically of springtime and autumn. We cannot remember having looked over songs by Frederick Rocke before, but his "Footlights," a Song of Spring (G. Schirmer), is a welcome introduction. It has about it the very urge and spirit of the new year, both in the music and Minna Irving's poem. There are delightful little touches of color in the fast-moving accompaniment and an expressive vocal part that fits the words to a nicety. It is for high or low voice. W. G. Owst's "Love Autumn," from the same publisher, is rather every day in idea, both in music and text, but the composer has given it a smoothness in the melody and the piano part that is agreeable. For high voice.

Songs by Edward Shippen E. S. Barnes and C. P. Scott voice and piano, entitled "Thou Hast My Heart," for a high voice (G. Schirmer), is an example of what a talented and technically skilful composer can achieve in a familiar idiom. The composer makes a free use of triplets, in a manner that in less practised hands would become banal. Here, however, they seem to be just the appropriate medium

through which to express the poet's and composer's idea. The melody is charming, with a rhythmic adornment that sets it off admirably, and there is a naturalness and finesse about the accompaniment that is equally commendable. Charles P. Scott's "Wait a Little While," for low or medium voice (Oliver Ditson Co.), is by no means up to this composer's average. It has a sentimental appeal about it that may endear it to the amateur with poor musical taste, but both the music and the text are commonplace. It would be highly successful at a revival service, perhaps, on account of such lines as:

Holy, human faces
From earth's shadows free,
Almost we can hear them saying,
"Wait, wait, wait a little while."

Pieces for Two Violins and a Book of Studies

Floy Little Bartlett is the composer of two pieces for two violins and piano, entitled Bolero and "Marionettes" (Arthur P. Schmidt Co.). Neither is distinguished for imagination or freshness of thought, but there is an incisiveness of rhythm and a breeziness that will appeal to some instrumentalists. "First Practical Steps in Double Stopping," by Joseph Goldstein (White-Smith Music Publishing Co.), is a series of exercises in eighteen different patterns, all in the first position. It is a book that should be of interest and value to the pupil and teacher.

A Suite of Piano Pieces for Young Folks

There are a great many inferior and mediocre pieces written for the young piano pupil. Fortunately there are many good ones as well. Among the latter may be classed Christian Schaefer's "Young Folks," a suit of five pieces in about the third grade (Arthur P. Schmidt Co.). The ideas are interesting, melodious and effectively written for the instrument. The separate numbers are well contrasted and are helpful as studies also.

Margaret Northrup Closes Successful First Season

Margaret Northrup, soprano, who has closed a successful first season, is visiting with her parents in Washington, Pa. Miss Northrup gave two New York recitals and also appeared in recitals in Forest Hills, L. I.; the Crescent Athletic Club, Brooklyn; Rutherford, N. J., and Washington, Pa. Orchestras with which she appeared in concert included the Symphony Players of New York, and the Bergen County Symphony of Hackensack, N. J. Miss Northrup sang in festivals in New Glasgow, Nova Scotia, and Springfield, Mass. She will spend the latter part of the summer in Lake Placid, N. Y. Miss Northrup will continue under the exclusive concert direction of Walter Anderson, Inc.

Dr. Daniel Sullivan
Teacher of International Artists

Such as:
Alice Nielsen, Lydia Lipkova and
Georges Baklanoff
Address Secretary, Adolph Witschard
132 West 74th Street, New York City
Telephone: Endicott 0180

KANSAS CITY

"LITTLE SYMPHONY"

N. DE RUBERTIS, Conductor
CHARLES F. HORNER, Manager

3000 Troost Ave., Kansas City, Mo.

Celebrated
Piano Virtuoso
Summer address,
Wagner Platz 6,
Berlin-Friedenau,
Germany.
Re-opens New York
Studio, Oct. 5th.
19 West 85th St.
Tel. Schuyler 9923

ALBERTO

JONÁS

Frederick Gunster
TENOR

Management: R. E. Johnston
1451 Broadway, New York City

DOROTHY

DUCKWITZ

PIANIST

Season 1924-25 Now Booking

New York Recital, Aeolian Hall, October 13, 1924

STUDIO: 347 WEST END AVE.

NEW YORK CITY

PAUL

KOCHANSKI

Management, GEORGE ENGLES, Aeolian Hall, New York

JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

JOHN CHARLES THOMAS

Knabe Piano

Vocalion Records

BARITONE

Management:
R. E. JOHNSTON
1451 Broadway,
New York City

FREEMANTEL

Beethoven Songs
in Recital

MANAGEMENT, DANIEL MAYER, AEOLIAN HALL, NEW YORK

HARRIET FOSTER

Contralto—Voice Builder—Coach
Tenth Successful Season

Studio: 235 W. 102nd St., New York
Telephone: Riverside 6400

KATHRYN PLATT GUNN

CONCERT
VIOLINIST

Address: 930 Lincoln Place, Brooklyn

Phone Lafayette 5472-W

New Works for the Musician's Bookshelf

[Continued from page 6]

In the final section of the book, where Davis consciously undertakes his own musical education, there are some interesting accounts of the concerts he attends and his reactions. For example, there is a Schumann Symphony, played by Muck, which puzzles the hero at first, and then there is the new music, which he comes gradually to understand. "The cacophony of Richard Strauss or the vague wizardry of Debussy were now welcome to his ears, as a logical development from the older masters. There was more. He felt sure of it. Music had ever known its flood-tides of inspiration, overflowing the banks of previous limitations. Men had not ceased to think, to hear or to see two centuries ago." And then finally there is the inspiring concert by Teresa Careño, just after the declaration of war, at which the Sonata Appassionata moves hero and audience to profound emotion.

The book is well written, the prose moving with a fine rhythm which again reflects the musical sensibility of the author. The tempi vary with the progress of the moods and events from sonorous periods to the short exclamatory phrases of excitement and overwrought emotions. Mr. Paul has indeed made a fine book. I. M.

Musicians' Secrets of Success

A BOOK of biographical studies of masters, entitled "Secrets of the Success of Great Musicians," by Eugenio Pirani (Philadelphia: Theodore Presser Co.) includes sketches of some thirty famous men of music. The chief interest of the book lies in its chatty résumé of these various composers' lives. The estimates of their importance are often shrewd, the stories of how they rose to fame interesting. Tiresome details are omitted and a number of anecdotes introduced.

Among recent or contemporary names that occur are those of Clara Schumann, Sir Julius Benedict, Theodor Kullak, Xaver Scharwenka, Otto Neitzel, Moszkowski, Sherwood, John Orth, Anton Rubinstein, Von Bülow, Liszt, Carl Reinecke, Leschetizky, Paderewski and Fannie Bloomfield-Zeisler. Liszt, we are told, owed something to the inspiration of feminine souls, but much more to 1, Hard Application; 2, Unbounded Generosity; 3, Broad Learning, and 4, Self-Sacrifice. That may well be true, but the writer's story of how he met Liszt is much more beguiling.

The later men, in certain instances, were personally known to Mr. Pirani, who was a professor of piano at the Kullak Conservatory in Berlin for a number of years before coming to America and has since been active in New York as composer, conductor and teacher. There are several inimitable glimpses of celebrities, including Clara Schumann, who—when Mr. Pirani played Schumann's Concerto for her—told him that the composer was "always a friend of keeping time," that is, of playing with strict avoidance of *rubato*. Such hints are very valuable to the student.

R. M. K.

Edward MacDowell's Boyhood

IT is an ingenious picture which is presented to the reader of "The Boyhood of Edward MacDowell" by

Abbie Farwell Brown (New York: Frederick A. Stokes Company). Despite the pallid complexion which the author has given her hero, one gathers that he was not unlike other boys who lived in Clinton Street, New York, in the sixties, and there is almost occasion for a thrill when his prowess at firearms is related, an incident which evidently quite upset the peace of his father's Quaker household.

The musical development of the future composer is naturally an interesting feature of the book. MacDowell seems to have been fortunate in forming associations which were later valuable to him. One of the first was Teresa Carreño, with whom the lad had some lessons and who afterward had an opportunity to prove her friendship by performing some of his compositions in America. In those early days the famous pianist seems to have been more impressed by the lovable qualities of the boy than by his musical precocity, and because of his shyness seems to have secured the best results by threatening to give her pupil a kiss when his lessons were neglected!

Intimate glimpses of MacDowell's parents, especially of his mother, are given the reader. It was his mother, according to Miss Brown, who conceived the idea of making him a musician and who saw to it that he did not while away the hours allotted for practice. But it was MacDowell himself who made the final decision to continue his music studies rather than accept the offer of the French artist, Carolus Duran, to make him a painter.

The story passes rapidly after MacDowell reaches manhood and tells of his marriage to his pupil, Marion Nevins, and of the development of "Hillcrest," which is now known as the MacDowell Colony at Peterboro, N. H.

The book contains many interesting episodes in the life of the composer. It is not a work of any great literary value, and even though the reader may accustom himself to the style there are apt to be many paragraphs which jar his literary sensibilities. Children and young students should find it of value, especially if they have not outgrown their belief in the fairies, elves and dryads which, according to Miss Brown, were the lifelong companions of the "boy who never grew up." H. C.

Song-Leaders' Technic

COMMUNITY singing has spread to such an extent that it has been necessary for Marshall Bartholomew and Robert Lawrence to bring out a revised and enlarged edition of "Music for Everybody," a manual for song leaders (New York: Abingdon Press). The expanded book has 136 pages and of these twenty-two consist of full page illustrations. From experience gained during the war and since the authors give practical instructions in the technic of song leading, with illustrations to show the exact gestures that are most effective. They discuss types of community music, the possible scope of a music program in industry, how to make a "sing" wagon, how to overcome handicaps, and the essentials of success in music weeks.

A Book of the Record

PERCY A. SCHOLES has come to the rescue of the phonograph-owner who seeks advice on the selection of good records. His "First Book of the Gramophone Record" (New York: Oxford University Press) lists fifty good records covering the period from Byrd to Beethoven. Mr. Scholes gives a brief descrip-

tion of each piece of music and discusses the various periods, styles and composers. The book contains a glossary of musical terms. He is preparing a second book which will bring the phonograph history of music up to the present. The "First Book" is intended to be a companion to Mr. Scholes' first volume of "The Listener's History of Music." J. S.

Clara Clemens to Give Historical Programs During Coming Season



Clara Clemens

BOSTON, July 25.—Mme. Clara Clemens, distinguished singer, will repeat in New York the coming season the cycle of historical songs which she gave so successfully in Detroit and Ann Arbor the past season. This cycle, or series of recitals, is entitled "The Development of Song" and is represented in seven programs. Mme. Clemens compiled these programs, which range from the folk-song through the classics to the modern song writers. In the program book which Mme. Clemens has edited she not only includes the various song translations and texts but has written a most enlightening preface to each song-program. In addition to the New York series, which will be given in the Town Hall on Oct. 21, Nov. 4, 11, 18 and 25, Dec. 2 and 9, Mme. Clemens will give the series in this city, and her manager, Wendell H. Luce, is arranging for their presentation in several educational institutions of the East.

W. J. PARKER.

Maria Carreras Will Play Modern Italian Compositions

Maria Carreras, pianist, will play compositions by four of the leading composers of the modern Italian school, Alfredo Casella, Ottorino Respighi, Pich-Mangiagalli, and Castelnuovo-Tedesco, in her recitals next season.

De Pachmann Will Tour California

Vladimir de Pachmann, veteran pianist, has been booked by L. E. Behymer for a farewell tour of California before he sails for Europe. The Metropolitan Musical Bureau has already arranged more than fifty concerts for Mr. de Pachmann next season.

"ONE OF THE FEW"

—N. Y. TIMES

"Plays as eloquently as he writes."—
N. Y. American.

HAROLD MORRIS
Pianist

"A pianist of tremendous technical powers."—
Buffalo Courier.

A limited number of serious students accepted after Sept. 10th.

Studio: 316 W. 95th St.
New York City



LAURI-VOLPI

METROPOLITAN OPERA CO.

Available for concerts and recitals

Management: International Lyric Bureau
Suite 702, 1452 Broadway, New York
Phone: Bryant 2836

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 Claremont Avenue, corner 122nd Street
FRANK DAMROSCH, Director

Twentieth Season—An Endowed School

Provides a thorough and comprehensive Musical Education in all Branches and is equipped to give highest advantages to exceptional talents.

Additional facilities available in new extension of building. Faculty composed of artist teachers of international reputation.

Affiliation with Teachers College, Columbia University, to provide ideal course for School Music Supervisors.

Preparatory Centers in different parts of the City for children below High School age. Descriptive leaflet available. Training in Piano or Violin and elements of music, sight-singing and Dalcroze rhythmic dancing.

Catalogue sent on request.
Address—Dept. S

REUBEN DAVIES
American Pianist

Concert Management
MORNER-WITTE

3000 Troost Ave., Kansas City, Mo.

CHICKERING PIANO—AMPICO RECORDS

ADLER

HARPIST
Concerts, Recitals, Season 1924-25
Mgt.: SAMUELS MUSICAL BUREAU
Phone Lackawanna 7146 1493 Broadway, New York

MINTZ

Soprano
TEACHER OF SINGING
Available for Recitals, Oratorio
Summer Classes
Studio: 307 W. 90th St., New York
Phone Riverside 4420

Examples of tone production aid both teacher and pupil

A man's voice does not demonstrate well to a woman student and vice versa, but with the

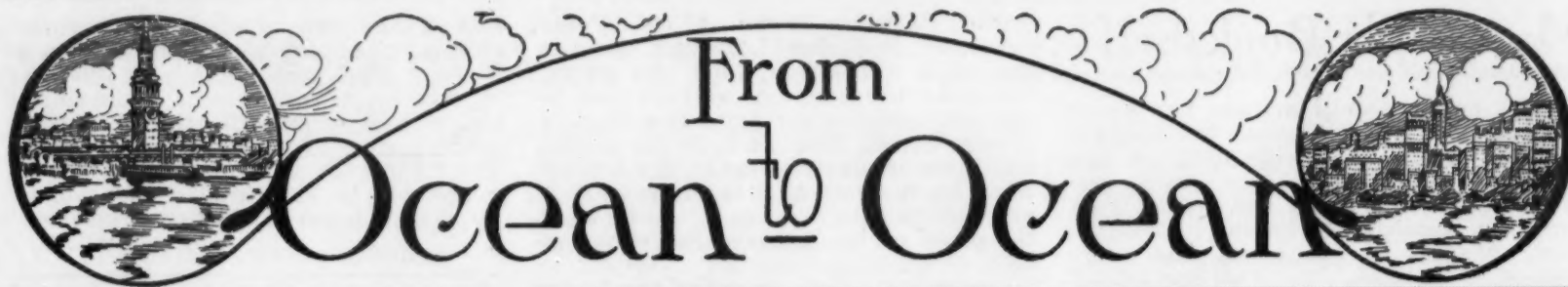
Oscar Saenger Course in Vocal Training

actual examples of tone production are afforded for each student's type voice, and so are of invaluable assistance.



Victor Records of the Oscar Saenger Course are on sale by all dealers in Victor products. Ask to hear them.

Victor Talking Machine Co., Camden, N. J.



MOUNT VERNON, WASH.—Pupils of Martha Watson of Bellingham, gave two recitals at the Swedish Baptist Church, here, recently. Their work was varied and showed the results of intensive training.

MITCHELL, S. D.—Russell Henegar, local cornetist, whose ability has brought him wide recognition, has been engaged to appear with Sousa's Band at Willow Grove, near Philadelphia, this summer. Mrs. Henegar will also spend the summer in the East.

SCOTLAND, S. D.—The members of the Scotland Boys' Band were guests of honor at a recent banquet given by the women of the Civic League. Members of the Community Club were also among those present. The band recently won first prize in the band contest in Wagner, S. D.

ASHEVILLE, N. C.—Harry Edward Mueller was heard in a recent recital on the new organ which has lately been installed at Grove Park Inn. Mr. Mueller's program included numbers by Massenet, Mana Zucca, Dvorak, Elgar, Raff, Thomas, Stoughton, Steane and others. He was heard by an appreciative audience.

FAYETTEVILLE, ARK.—Two concerts, arranged by Henry Doughty Tovey at the Western Methodist Assembly on Mount Sequoyah, were the climax of the musical season here. The soloists were Florence Hallberg, contralto of Chicago; William Paisley, pianist, and Alberta McAdams Stone, soprano; Edgar Shel-

ton, tenor, and Will Sessions, baritone, members of the Assembly Quartet. Mr. Tovey was at the piano.

CROOKSTON, MINN.—Plans have been formulated for a three days' music festival here this fall. The series of programs will reach a climax in an open-air presentation of DeKoven's "Robin Hood," in which several hundred singers will take part. E. L. Schweppe, supervisor of music in the schools, will be in charge of the production.

SAN ANTONIO, TEX.—The Clara Dugan Madison School of Piano presented Mrs. E. Clay Williams of Smithville, and Lorene Barry of Lockhart, in recital at the auditorium of the Woman's Club recently. Miss Barry played a Beethoven sonata and numbers by Chopin and Liszt. Mrs. Williams' numbers were the Grieg Sonata and a Schumann group. Teachers' certificates from the Cincinnati Conservatory of Music were awarded.

BARTLESVILLE, OKLA.—The Musical Research Society, Mrs. Loren Campbell, president, will devote its study next season to Russian music and drama. Among the composers whose works will be studied are César Cui, Rubinstein, Tchaikovsky, Rimsky-Korsakoff, Arenski, Rachmaninoff, Moussorgsky, Prokofiev, Glazounoff, Gretchaninoff and others. The club was organized in 1908 and is affiliated with the National Federation of Music Clubs and with the Third District of Women's Clubs. Mrs. Robert D. Garver is chairman of the program committee.

PALO ALTO, CAL.—Pupils of Ruth May Friend entertained about fifty friends at a studio recital recently. At the close of the program, Mrs. Friend gave a group of songs, including "Vagrant Winds," by Thomas Duncan Ferguson and set to music by the singer. "Star Dust," by the same writers, was given as an encore. Piano pupils of Bertha Heald Goodwin gave an interesting and enjoyable recital in the Community House.

PALO ALTO, CAL.—An enjoyable program of Negro folk melodies and modern songs was given by the Birmingham Southern College Glee Club and Orchestra, in the Stanford University Assembly Hall recently. The Club is composed of thirty-five members, directed by O. Gordon Erickson, director of music for the City of Birmingham, and has as soloists Howard Ellington, violinist; Verman Kimbrough, baritone, and Thaddeus Farrell, tenor. Their group of Negro folk-songs and spirituals won the most favor, but all the numbers were given with a welcome verve and spontaneity.

NORTHAMPTON, MASS.—The students of the Institute of Musical Pedagogy, Ralph L. Baldwin, director, in their annual concert, at the high school, presented an impressive program of choral, vocal and instrumental works. James D. Price led the chorus which was accompanied by Rose Robinowitz and Mary E. Ellinwood, violinists, and Leona G. Kranz, pianist. The soloists of the concert were Arthur R. Jewell, tenor, and Priscilla Rose, pianist. The school or-

chestra, under the leadership of Victor L. F. Rebbmann, gave practical demonstrations of the work of the course.

SIoux CITY, IOWA.—Luverne Sigmond, for the last five years choir director of the First Methodist Church here, has resigned to accept a similar position with the Grace Methodist Church in Morningside. Mr. Sigmond succeeds Paul MacCollin, head of the conservatory of music at Morningside College, who has resigned. A choir of 100 voices will be the aim of the new director, who officially takes over his new duties Sept. 7. He is rated as one of the leading tenors in the Middle West. Mr. Sigmond is also director of the nationally known Shrine chanters of Sioux City.

CINCINNATI.—Lucy B. De Young, mezzo-contralto, with T. P. Williams at the piano, gave a recital in the Conservatory Hall, proving herself a fine artist. The ensemble recital of Dr. Karol Liszniewski, pianist; Julian De Pulikowski, violinist, and Karl Kirksmith, cellist, in the same hall, brought two favorite trios, the Op. 101 of Brahms and Op. 49 by Mendelssohn, both played with understanding. Margaret Quinn Finney, pianist; Mary R. Swaine, soprano, and Richard A. Fluke, baritone, all of the faculty of the College of Music, gave a good recital in the University of Cincinnati recently.

KANSAS CITY, KAN.—Eugenia Root, instructor in violin and piano at Horner Institute of Fine Arts, is touring the States of Missouri, Illinois, Kentucky, Tennessee, Mississippi and Alabama this summer with the Cadman Chautauqua Company. Miss Root is a member of the Lambda Phi Delta Sorority. Lillian Glass, pupil of Hildure Anderson of Horner Institute, was presented in recital recently, assisted by Erma Anderson and Clinton Darmais, readers, and Georgia Griffiths, dancer. Daniel Doores recently won a \$60 scholarship in violin offered by the Horner Institute. Doores won second place in the recent Kansas State contest at Emporia in the violin solo group.

MUSICIANS' DIRECTORY

The American Institute of Applied Music
Thirty-eighth Season
212 West 59th Street, New York City
Tel. Circle 5329

Ella Bachus-Behr
231 West 96th Street, New York
Telephone Riverside 8041

The Boice Studio
SUSAN S. BOICE, Soprano
Teacher of the Art of Singing
57 West 75th Street, New York
Endicott 0074

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

May Laird Brown LYRIC DICTION
Voice and Phonetics of
Italian, French, Spanish, German,
English
1 West 89th St., New York Schuyler 0035

Dudley Buck Teacher of Singing
171 West End Ave. Phone Endicott 7449
Member of the American Academy of Teachers of Singing.

Giuseppe Campanari
BARITONE
TEACHER OF SINGING
Studio: 255 West 90th Street, New York City
Telephone Riverside 3469
By Appointment Only

Ernest Carter
COMPOSER-CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhineland

Mme. Virginia Colombati
Formerly Met. Op. Co., Covent Garden, London, Etc.
Teacher: Josephine Lucchese, Sop. San Carlo Op.
Vocal Studio: 294 W. 92nd St., New York
New York College of Music, 114 E. 85th St.

M. E. DeWitt Author of "EuphonEnglish
in America" E. P. Dutton
"ENGLISH EUPHONETICS"
further English that sounds World-Well." Ac-
quire it in Speech and Song. Consultations:
514 W. 114th St., N. Y. Cathedral 7667

Mrs. Karl (J. D.) Feininger
PIANO INSTRUCTION
Violin Accompanist
Studio: 143 West 103rd St., New York City
Phone: Academy 3711
Summer School: Westport, Conn.

Frances Foster Coach for Concert
and Operatic Artists
Concert Accompanying
Studio: 97 Riverside Drive
Tel. Endicott 6936

Vladimir Graffman
RUSSIAN VIOLINIST AND TEACHER
Exponent of Leopold Auer
Studios: 310 W. 95th St., Phone Riverside 2632

Charles Hargreaves
VOCAL INSTRUCTION
Tenor
Formerly Metropolitan Opera Company
251 West 81st St., New York. Endicott 7897

Victor Harris
Teacher of singing in all its branches
Member of the American Academy of Teachers of Singing
The Beaufort, 140 West 57th Street
Telephone, Circle 3053

Mrs. J. Harrison-Irvine
Voice-Piano-Diction-Coaching-
Accompanist
Carnegie Hall, 1013, New York. Circle 1350

Frederick H. Haywood
VOCAL STUDIOS
9 W. 76th St.
Telephone Endicott 5840

Arthur J. Vincent V. Hubbard
Teachers of Singing
246 Huntington Avenue, Boston, Mass.

Helen Allen Hunt
CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.

Siegmund Jaffa VOCAL TEACHER
Lost and Impaired Voices Restored
Metropolitan Opera House—Studio 75
New York City Appointments by Mail

Minna Kaufmann
Voice Teacher and Coach
INSTRUCTION LEHMANN METHOD
Studios: 601-2 Carnegie Hall, New York
Circle 1350

Harry Kaufman
ACCOMPANIST-COACH
Associated with Zimbalist, Seidel, Flesch,
Morini and George Meader.
Studio: 105 W. 55th St. Circle 4634

Kessler School OF VIOLIN PLAYING
Only Individual Instruction Given
Quartet, Orchestra and Solo playing held weekly
688 Greene Ave., Brooklyn Lafayette 1838

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin; 3 years Institute of Musical Art, New
York. Studios: 212 W. 59th St., New York

Kriens MASTER VIOLIN SCHOOL
SYMPHONY CLUB
303 Carnegie Hall, New York.
New Members Solicited

McCall Lanham Concert Baritone
Teacher of Singing
Director Vocal Dept., Chevy Chase School,
Washington, D. C.
Studios: New York, 2493 B'way, Phone: Riv. 6569
Wash. (Wed.) 1764 K St., Ph. Frank. 6843

Lebegott Studios
THE ART OF SINGING
EDWARD LEBEGOTT and Assistants
66 West 77th Street, New York. Endicott 1352

Isabel Leonard SOPRANO
Teacher of Singing
Residence-Studio—50 W. 67th
Telephone—Columbus 1405

Caroline Lowe
(Caroline Lowe Hovey)
TEACHER OF SINGING-COACHING
Studio, 50 West 67th St., New York
Telephone Columbus 1405

Isidore Luckstone
TEACHER OF SINGING
200 West 57th St., New York
Telephone Circle 3560

Philipp Mittell VIOLINIST
Teacher of Many Well Known Artists
Van Dyke Studios, 939 Eighth Ave., New York
Phone Circle 6130

Mme. Katherine Morreale
Soprano
Voice Culture Repertoire
170 West 72nd St. New York City
Phone Endicott 7957

Raymond Nold CONDUCTOR
Coaching for Church and Oratorio
Musical Director
Church of St. Mary the Virgin, New York
145 West 46th St. Bryant 5913

Robert E. S. Olmsted
Professor of Vocal Music, Smith College
New York Studio, 127 West 78th Street
For appointments address: 235 Crescent Street,
Northampton, Mass.

Elizabeth Kelso Patterson
SCHOOL OF SINGING
Studio: 257 West 104th St., New York City
Phone Clarkson 1514

Adele Luis Rankin LYRIC-COLORATURA
Soprano
Concerts—Oratorio—Costume Recitals
Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, New York Phone Bryant 1274

Franklin Riker Tenor-Teacher of Singing
Studios: Met. Op. Bldg., N. Y., Tues.-Fri.
Presser Bldg., 1714 Chest. Phila., Mon.-Thurs.
Res.: 50 W. 67th St., N. Y. Phone Col. 1405

Carl M. Roeder
TEACHER OF PIANO
Technique—Interpretation—Theory
607-608 Carnegie Hall, New York
Orange (N. J.) Studio: 350 Main St.

Francis Rogers
CONCERT BARITONE AND TEACHER OF SINGING
Member American Academy of Teachers of Singing
Studio, 144 East 62d St., New York

John Prindle Scott
SONG WRITER
554 West 113th St. Cath. 7639

Bernard Sinsheimer—Sinsheimer Quartet
Teacher of Violin and Ensemble
New York—Wurlitzer Bldg., 126 W. 42nd St.
For instruction and quartet engagements,
address residence studio: 15 Penn. Ave.,
Crestwood, N. Y. Phone Tuckahoe 3635

Henrietta Speke-Seeley
TEACHER OF SINGING
Studio: Metropolitan Opera House, New York
Residence: 2184 Bathgate Ave., New York

Harry Reginald Spier
Teacher of Singing
205 West 57th St.
Phone Circle 5420 Residence Phone Tremont 3912

Charles Gilbert Spross
ACCOMPANIST-COACH-COMPOSER
Address: Poughkeepsie, N. Y.

William Stickles
Teacher of Singing
Studio: Carnegie Hall 1013
Res. Phone Billings 3317

Charles Tamme
TEACHER OF SINGING
264 West 93d St., New York
Schuyler 0675

Tofi Trabilsee VOCAL TEACHER
Succeeds where others have failed
Studios: 202 W. 74th St., New York
Tel. Endicott 1965

Theodore Van Yorx
TEACHER OF SINGING
Teaches All Summer
Studios: 4 West 40th Street, New York
Opposite Public Library Tel. Penn. 4792

Frank Woelber VIOLINIST
Authorized Exponent of Goby Eberhardt Method
Studio: 784a Quincy St., Brooklyn
Bushwick 1696

S. Constantino Yon
TEACHER OF SINGING
Studio: 853 Carnegie Hall, New York
Phone—Circle 0951

Nikola Zan Grand Opera Baritone
(Prague Opera)
Exponent of the Lamperti method
Studio: 168 West 58th St., New York
Telephone Circle 3900

Zerffi Teacher of Singing
Voice Production without Interference
Miss Ethel Pfeifer, Asst. Teacher
309 West 78th Street Endicott 2779

Oscar Ziegler
Concert Pianist—Pedagogue
52 West 90th Street, New York, N. Y.
Phone Schuyler 7376

Josiah Zuro Director Zuro Grand
Opera Co.
Coaching and Teaching
Studio: Rivoli Theatre, 744 Seventh Ave.
New York City Phone Circle 9194

200 NEGRO MUSICIANS MEET IN CLEVELAND

Festival Programs Include Numbers by Delegates—Dett Chosen President

By Florence M. Barhyte

CLEVELAND, July 27.—More than 200 delegates attended the annual convention of the National Association of Negro Musicians at St. John's African Methodist Church. Negro folk-songs, spirituals, adaptations and original compositions were included in exhibitions of music by Negro artists. As a step in its progress for developing Negro musical talent, the Association awarded a scholarship to Marion Anderson, contralto of Philadelphia.

R. Nathaniel Dett, director of music at Hampton, Va., Institute, was elected president of the Association, to succeed Clarence Cameron White of Oberlin, Ohio. Other officers elected were J. W. Jones of Chicago, vice-president; Alice C. Simmons of Tuskegee Institute, secretary and treasurer.

The festival program of the session was presented at Mount Zion Temple and included numbers by many of the

Association's artists, as well as adaptations of Negro spirituals by a chorus of thirty voices. Mr. Dett played some of his piano compositions. The Mozart Glee Club was also heard in an interesting program in the Chamber of Commerce Auditorium.

A message was sent by Ernest Bloch, director of the Cleveland Institute of Music, in which he said in part: "Your cause is one in which I am deeply interested. There is a real and true music in the soul of the Negro people. I am

convinced that we can expect much from them and that they will contribute a vital part in the musical development of this country."

Among a number of widely-known musicians and composers present for some of the sessions were Dr. George W. Andrews and Edward Dickinson of Oberlin Conservatory, and J. Gerard Tyler, composer of St. Louis. It was voted to hold the next convention in Indianapolis, in the last week in July, 1925.

Thamar Karsavina Coming to Dance for American Audiences This Autumn

Former Dancing Partner of Nijinsky to Make First Visit

STILL another representative of the great and elfin-like company known as "Russian Dancers" is coming to America in the autumn.

This artist is Thamar Karsavina, originally booked as premiere danseuse for the first American tour of the Diaghileff Ballet, but unable to fulfill the engagement.

Mme. Karsavina began her career as a dancer in the ballet of the Russian Imperial Opera Company in Petrograd in 1902. Her first teacher was Teliakovsky, at that time director of the ballet school of the Crown Theaters. Her remarkable talent was soon noticed, and in 1903, she went to Italy to study Italian methods under Signora Beretta. Illness, however, prevented her debut until the following season.

Mme. Karsavina was one of the first Russian dancers to set the fashion of dancing abroad. In 1908 she made her first appearance in Prague in a series of nursery rhymes and fairy tales, including the "Sleeping Beauty," the "Frog Princess" and the "Goblin Donkey." She soon became such a favorite that the theater was crowded at her every performance. Engagements in Vienna and Budapest followed.

In 1909 Mme. Karsavina made a sensational debut in Paris, at the invitation of Sergei Diaghileff, in the Théâtre du Châtelet with Nijinsky, her appearance in "L'Oiseau d'Or" bringing forth a storm of applause from the critical audience which had gathered to witness the opening of Diaghileff's first season. At that time neither Mme. Karsavina nor Nijinsky had reached the summit of their artistic development, but their gifts were never in question.



Thamar Karsavina as "Salome"

sky had reached the summit of their artistic development, but their gifts were never in question.

Next followed Mme. Karsavina's success in London in 1914, just before the war broke out, under the direction of Sir Thomas Beecham. American appearances, under the management of the Wolfsohn Musical Bureau, Inc., will begin in New York about the first of November.

Quick, Walter Hancock and Robert Ambrosius. Jan Chiapusso and Adolph Ruszicka played in a two-piano recital on Wednesday evening, when Richard Strauss' "Burlesque" was given its first Chicago performance.

Bangor Hears Minneapolis Musicians

BANGOR, ME., July 26.—The fashionable Penobscot Valley Country Club yesterday afternoon was the scene of one of the most interesting social and musical gatherings of the summer, when Grace Hodsdon Boutelle gave a lecture-recital on the "Songs of Spain." She was ably assisted by W. Scott-Woodworth, baritone, president of the Minneapolis Symphony Club. The songs were divided into three periods: those of the Fifteenth Century; folk-songs and opera, and American songs, showing Spanish influence. The final group, sung in English, included Avery Robinson's "Water Boy" and George Chadwick's "The Danza."

JUNE LOWELL BRIGHT.

Movie Minimum Raised in Chicago

CHICAGO, July 26.—Salaries of musicians in the moving picture houses here were increased ten per cent, according to an announcement made by James Petrillo, president of Local No. 10, of the Chicago Federation of Musicians. As a result of a conference between the Union officials and the owners of the theaters, the musicians in the Loop houses will receive \$84.50 a week minimum, instead of \$74.50 and those in the neighborhood theaters will get a straight ten per cent increase.

In Chicago Studios

Chicago, July 26.

CHICAGO MUSICAL COLLEGE

C. Robert Carsons, Katherine Kimmel, Philip Kalar and Elsa Holinger, artist pupils of William S. Brady, sang in recital in the Central Theater, Tuesday. Cyril Pitts, tenor, pupil of Sergei Klambansky, sang in the Central Theater on Thursday afternoon, on his program including the Dream from "Manon," and classic, German and modern English songs. Advanced piano, vocal and violin students played in concert this morning.

AMERICAN CONSERVATORY

Dorothy Pound, Amey Corey Fisher, Mrs. J. C. Ryan and Lucille Hatch, pupils of Fannie Bloomfield-Zeisler and Elena Manx, Mrs. D. C. Smith, Pearl Wolcott, Kathryn Wentz, Mildred Anderson, Erle G. Faber, Suzan Eddy, Louise Winter and Benjamin Tilberg, pupils of Delia Valeri, were heard in recital in Kimball Hall on Wednesday morning.

BUSH CONSERVATORY

Students of Charles W. Clark sang in recital on Tuesday night. Edgar Nelson conducted his piano interpretation class Tuesday, and Arthur Middleton, the vocal interpretation class on Friday. Students of various departments were heard in concert on Friday night. The "Spirit of Song," by Albin Polasek, sculptor of the Thomas Memorial and other works of art, have been installed at the Conservatory as the gift of the class of 1924. The permanent art collection is one of the finest owned by an American music school. Most of the works are by Chicago artists, among whom are E. Martin Hennings, Lucie Hartrath, Alfred Jannson, J. Oskar Gross, Henry J. Balink and others.

LOYAL PHILLIPS SHAW

Donald Anderson, baritone, and Theodora Osterhus, soprano, pupils of Loyal Phillips Shawe, gave a joint recital in the Evanston studio. Porter Warrington Heaps played accompaniments.

Whiteman Orchestra Gives Concert in Springfield, Mass.

SPRINGFIELD, MASS., July 26.—Paul Whiteman and his orchestra closed a three-day engagement at Riverside Park recently. The program, demonstrating the development of modern American music was given before an enthusiastic audience. The saxophone playing of Ross Gorman and the banjo work of Michael Pingatore were encored repeatedly. Mr. Whiteman played the violin in several encores, accompanied by the orchestra.

Helen Warrum Chappel Gives Recital in Chicago

CHICAGO, July 26.—Helen Warrum Chappel, soprano, formerly of the Chicago and the Metropolitan opera companies, sang in Kimball Hall Thursday morning under the direction of the American Conservatory. Her program consisted almost wholly of modern songs. Esther Payne Muenzer, pianist, assisted, and Mabel Stapleton played the accompaniments.

Queena Mario to Give Third Annual Recital in Plainfield

Queena Mario has been engaged for the third year in succession for a recital in Plainfield, N. J., next October, by the Alumni Association of Plainfield High School. Miss Mario will sing in ten concerts in three weeks in October, appearing in Bloomsburg, Pa.; Ottawa, Ont.; Erie, Pa.; Cleveland, Ohio; Greensboro, N. C.; Plainfield, Montclair and Trenton, N. J.; Indianapolis, Ind., and Easton, Pa.

Chicago Hears Burton Thatcher Sing

CHICAGO, July 26.—Burton Thatcher, baritone, sang in recital last week in the Central Theater under the direction of the Chicago Musical College. His varied program included Brahms' Four Serious Songs and a group of Italian numbers. Sol Alberti played the accompaniments.

Summy's Corner

It is no exaggeration to say that not within several decades has a book on the subject of Harmony been published that has attracted the attention or received the high and unqualified endorsements than has the book

Harmonic Material and Its Uses

By Adolph Weidig

Its manner of presentation infuses new life into the study of Harmony. The summer vacation affords the best opportunity to give the work the intelligent examination that will determine to the teacher its invaluable and practical use.

HARMONIC MATERIAL AND ITS USES — by ADOLPH WEIDIG
Price, \$3.00 plus postage

CLAYTON F. SUMMY CO.
Publishers

429 So. Wabash Ave., Chicago, Ill.

P. MARINUS

PAULSEN

Conductor Indianapolis Symphony Orchestra
Violin and Composition
SHERWOOD MUSIC SCHOOL Chicago

LEON SAMETINI

VIOLINIST

64 E. Van Buren St., Chicago

ELLEN KINSMAN MANN

Teacher of Singing

606 Fine Arts Bldg., Chicago

VITTORIO TREVISAN

Basso—Chicago Opera Co.

Vocal Studios

Bush Conservatory, 839 No. Dearborn St., Chicago

Joseph SCHWARZ

BARITONE
Chicago Civic Opera Co.
Management:
Edna Richardson Sollitt
501 Oakdale Ave.
KIMBALL PIANO CHICAGO

WILLIAM SHAKESPEARE

830-831 Fine Arts Bldg., Chicago

Late of London,
England,
MASTER OF VOICE
Phone Harrison 4789

JACQUES GORDON

CONCERTMASTER CHICAGO SYMPHONY—CONCERTS—RECITALS
Management: Harrison & Harshbarger, 1322 Kimball Bldg., Chicago

WYRICK

WYRICK CONCERT MANAGEMENT

600 Lyon & Healy Bldg., Chicago.

Albert HEILMAN, Accompanist

Gennett Records

Abraham SOPKIN

VIOLINIST

Exclusive Management: S. HUOK, Inc., Aeolian Hall, New York

Baldwin Piano Used

"A mature artist; rich tone; brilliant technic."—Chicago Evening Post.

"Technical fluency and vigor featured his concert."—N. Y. Tribune.

"Has all qualities of a great artist."—Allgemeine Zeitung (Berlin).

"Good tone and persuasive warmth of feeling."—N. Y. Times.

7463 Sheridan Road, Chicago

People and Events in New York's Week

Walter Damrosch Back After Leading Benefit Concert Series in Paris



Photo Keystone View Co.

Walter Damrosch, Conductor of the New York Symphony, Mrs. Damrosch and Their Daughter, Mrs. Pleasant Pennington on Board the France

After a season in Paris, where he conducted the Conservatoire Orchestra in a series of six Beethoven concerts in the Théâtre des Champs-Élysées, Walter Damrosch returned to New York aboard the France and left Tuesday for his summer home in Bar Harbor, Me., to prepare programs for the opening of the New York Symphony's season in October.

"Although the Conservatoire has a very fine orchestra, I am glad to get back to my own," said Mr. Damrosch. "After our concerts we were able to turn over a handsome sum of money to the fund for aged French musicians. Josef Hofmann, Jascha Heifetz, John McCormack and Samuel Dushkin all received ovations when they appeared as soloists with the orchestra. I brought back a number of surprises for concert programs next fall."

When Mr. Damrosch was invited to conduct a concert for children in London, he found them as responsive as the children who make up his New York audiences. The concert was intended as a model for future concerts for children by English conductors. Mr. Damrosch was accompanied on his European tour by Mrs. Damrosch and their daughter, Mrs. Pleasant Pennington.

Mr. Damrosch will remain in Bar Harbor until he resumes rehearsals with the New York Symphony on Oct. 1. There will be a short tour beginning Oct. 20 and the orchestra will open its New York season on Oct. 31.

Mathilde Harding Gives Piano Recital

The third piano recital in the series given by artist pupils of Edwin Hughes

in his studios was heard on July 23, when Mathilde Harding, who made a successful debut in Aeolian Hall last season, was the performer. She gave further evidence of unusual talent in a program that was exacting and varied, showing the knack Mr. Hughes has for interesting program-building. The list included the Prelude and Fugue in D Major, Bach-Busoni; Schubert's Impromptu in G Flat, Minuet in B Minor and Impromptu in B Flat; Polonaise; Op. 15, by Blanchet; Debussy's Prelude in A Minor; Polka on a Theme by

W. R., and Prelude in G, Rachmaninoff; Rondo, Op. 16, Barcarolle, and "No War" Polonaise. To these numbers there was added for an encore the Etude in F by Chopin, in which Miss Harding was heard at her best, every phrase being clearly outlined. The dignity of the Bach work, the grandiloquence of the Blanchet Polonaise, and the elusive beauties of the Debussy Prelude were well brought out. And in the Polonaise by Chopin Miss Harding made up in clarity what she may have lacked in power. G. F. B.

Armand Tokatyan Heard in Second Year As a Leading Tenor in Ravinia Opera

(Portrait on front page)

ARMAND TOKATYAN has the distinction of being the youngest leading tenor of the Metropolitan Opera, where he has come rapidly to the fore since joining the company two seasons ago. In addition, the young Armenian singer is fulfilling his second engagement at Ravinia this summer, where he is singing leading rôles. Although his appearance at the popular outdoor resort near Chicago was delayed for a time this year because of his indisposition with a cold, he has since sung the parts of *Roméo*, of *Alfredo* in "Traviata," and of *Almaviva* in the "Barber" with much success.

The artist has had a romantic life. He began his musical career by singing in light opera, singing the chief tenor rôles in "The Merry Widow," "The Chocolate Solider" and other works in Alexandria and Cairo. It was not until 1918, that he began to study for grand opera. He went to Italy and coached with Nino Cairelli at Milan for two and a half years, and made his debut in Puccini's "Manon Lescaut" at Modena in 1921.

Milo Miloradovich Will Sing with New York Symphony at Chautauqua

Milo Miloradovich, soprano, will make her debut with the New York Symphony in Chautauqua, N. Y., in "Ritorna Vincitor," from Verdi's "Aida." During the month of August she will also sing there the rôle of *Queen Esther* in the Oriental music drama "Xerxes," the scene and aria "Leise, Leise," from von Weber's "Freischütz," and with orchestra and chorus in a special program of sacred music for which she has chosen "Agnus Dei" of Bizet. Miss Miloradovich will also appear in several song cycles with quartet and orchestra, in concert programs, and in Gounod's cantata "Gallia." After a short rest, she will leave New York for her transcontinental recital tour which takes her to the Pacific Coast for November.

Sorority Alumnae Elect Officers

The New York City Alumnae Club of Mu Phi Epsilon, national honorary musical sorority, recently elected the following officers: Mary Coates Haffenden, president; Hilda Brady Jones, vice-president; Gene L. Schiller, secretary; Kathryn Hopper Roser, treasurer; and Robertina Robertson, chorister. Marguerite Ringo represented the club at the national convention held in Minneapolis in June.

Seymour School Announces Fall Term

The Seymour School of Musical Re-Education, will open its fall session Oct. 9, with normal courses for teachers and courses in elementary harmony, piano, voice, conducting and song leading. Harriet A. Seymour and Marshall Bartholomew are directors.

Victor Herbert's "Dream Girl" Will Open Shubert Season

Victor Herbert's last operatic work, "Dream Girl," has been announced by the Shuberts as their first production of the new season. The opening is set for Aug. 18, at the Ambassador Theater.

When the comic opera was first presented in New Haven, Mr. Herbert conducted the orchestra. It was his last appearance as a conductor. Fay Bainter heads the cast, which will include Walter Woolf, Billy B. Van and George Le Maire. The book is by Rida Johnson Young and Harold Atteridge.

Riesefeld Conducts at Rivoli Theater

Hugo Riesefeld left the Rialto Theater this week to alternate with Irvin Talbot in conducting the orchestra at the Rivoli. The music program included an excerpt from Puccini's "Butterfly," and a jazz number. The prologue to the picture, "Studio Days," brought forward Ruth Urban, soprano; Edward Atchison, tenor; Paul Osgood and La Torrecilla, dancers; Jacques Pintel, pianist, and the Rivoli Ensemble. Harold Ramsbottom and Frank Stewart Adams played the organ. The music program at the Rialto was headed by the overture, "La Gazza Ladra," by Rossini, with Willy Stahl and Ludwig Laurier conducting. Miriam Lax, soprano, and Adrian da Silva, tenor, sang "The Sweetest Story Every Told." There was a "Danse Chinoise" by Lorelei Kendler, with appropriate Oriental settings by John Wenger, art director. Alexander D. Richardson and S. Krumgold alternated at the organ.

Sergei Klibansky to Spend Holiday Abroad

After a successful season teaching voice in the summer master school of the Chicago Musical College, Sergei Klibansky will sail on the Olympic on Aug. 6, for a vacation in Europe. Mr. Klibansky will reopen his New York studio on Oct. 10.

Florence Macbeth Spends Vacation Working

Florence Macbeth, Chicago Opera soprano, is spending her vacation in Oswego, N. Y., increasing her repertoire of songs and running over opera scores preparing for the coming season.

STADIUM AUDITIONS REACH HIGH LEVEL

Mrs. Cowen Reports Applicants Meet 50 Per Cent Higher Requirements

The standard for auditions in selecting artists to appear with the Philharmonic Orchestra in the Stadium Concerts this summer "has been raised at least 50 per cent higher than last year," says Mrs. William Cowen in her report as chairman of the Stadium Concerts Auditions Committee.

"The standard of the violin auditions has been so unusual that they were representative not only of New York City but of the country as well," she says. "Everyone appearing in the second hearing is ready to appear with any distinguished organization in the country. Never during the past four years have I conducted an audition that came up to the standard of the second hearing for violin. Next was the piano and last the voice, although the standard in all three departments has been raised at least 50 per cent higher than last year."

There were 750 applications out of which 500 were heard, from which six were chosen to appear with the orchestra at the Stadium. These, as announced in a previous issue, are Virginia Rea, soprano; Frances Paperte, mezzo-soprano; Frank Johnson, baritone; Miron Poliakin and Benno Rabinoff, violinists, and Ignace Hilsberg, pianist.

"The difficulty this year has not been to find musicians up to the standard, but to be able to select a few who showed themselves so near artistic perfection," Mrs. Cowen continues. "There were several not selected who will undoubtedly be accepted after another year has served to mature their exceptional talent. The winners are not all native-born and trained, but the standard that they have passed is American. I am more than happy to announce that the three singers and one violinist are American-born and American-trained. The pianist is a Pole and the other violinist is a Russian."

Mrs. Cowen extends her thanks to Adolph Lewisohn, Mrs. Charles S. Guggenheim, members of her committee, and Clifford Vaughan, official accompanist.

Chalif School Graduates Dancers

Music of many lands accompanied the varied dance program at the commencement exercises of the Chalif Russian Normal School of Dancing in the Town Hall on July 25. Gloria Gould Bishop, youngest child of the late Mr. and Mrs. George J. Gould, was presented with a diploma as a dancing teacher by M. L. Chalif, principal of the school. Others who received diplomas were Ada Grace Barker, Josephine H. Block, Alice Mary Canon, Helen Madeline Kegan, Mary Elizabeth O'Connell, Katherine L. North and Anna B. Young. Gold or silver medals were presented for meritorious work to Mrs. Bishop, Misses Barker and Canon, Dorothy Norman Cropper, Verna K. Watson, Dorothy Elise Gray, and William Detwiler. Nearly fifty undergraduates took part in the colorful program of folk, Oriental, interpretative, toe, character and ballroom dances.

Claude Warford Teacher of Singing

Studios
Metropolitan Opera House
Bldg., New York

BERTHA BALLARD

Contralto
Available Season 1923-24
Address c/o Musical America
501 Fifth Ave., New York City

DR. ARTHUR D. WOODRUFF

TEACHER OF SINGING
Studio, 810 Carnegie Hall
New York City
Telephone Circle 0821 Mondays in Philadelphia

baritone CECIL FANNING

BERTRAND - BROWN
PERSONAL REPRESENTATIVE
AEGIAN HALL - NEW YORK

Music Loses an Eminent Figure in the Passing of Ferruccio Busoni

BERLIN, July 27.—Ferruccio Busoni, eminent concert pianist, composer and one of the best-known pedagogues of this generation, died here today of heart disease. He was professor in the State Academy of Arts.

Ferruccio Benvenuto Busoni was born at Empoli, near Florence, on April 1, 1866. His father was Ferdinando Busoni, a prominent clarinetist, and his mother, Anna Weiss, a pianist from whom he received his first instruction on the piano. When only eight years old Busoni made his first public appearance in Vienna, where he studied with Hans Schmitt, going later to Dr. Wilhelm Mayer in Graz, after which he made his first concert tour of Italy. On the completion of the tour he was elected a member of the Accademia Filarmonica of Bologna, and the city of Florence struck a gold medal in his honor. In 1886 he took up his residence in Leipzig to devote himself to composition and while there composed a fantastic opera, a symphonic suite and smaller pieces. Two years later financial considerations drove him to accept a position as teacher in the Conservatory of Helsingfors, Finland, where he remained until 1890, when he took a similar position in the Moscow Conservatory after winning the Rubinstein prize for piano playing and also for composition with a konzertstück for piano and orchestra, a sonata for piano and violin and arrangements of Bach's organ fugues.

In 1891 Busoni made his first visit to the United States as professor of piano at the New England Conservatory, returning to Europe two years later, making his home in Berlin, where he resided off and on until his death, making frequent concert tours and spending the season 1907-1908 in Vienna, where he succeeded Emil Sauer as teacher of the Meisterklasse at the Conservatory. In 1909-1911 he made highly successful tours of the United States and in 1913 went to Bologna as director of the Liceo and conductor of symphony concerts. The same year he was decorated with the cross of a Chevalier of the Légion



Ferruccio Busoni

d'Honneur, Rossini and Verdi being the only other Italians to have been so honored. During the war he resided in Zurich but returned to Berlin after the cessation of hostilities.

Busoni achieved fame in three phases of his profession, as a pianist, a pedagogue and as a composer. He was also an admirable conductor. As a pianist he was an extraordinary technician and, though the charge was brought against him of sacrificing beauty of tone to volume, he always played with extraordinary fire, which he imparted to his pupils as well, many of them being among the foremost concert artists of the present time. His compositions cover practically the entire field of music from opera and symphony to incidental music. He also wrote treatises on musical subjects and made numerous transcriptions of compositions by Bach and edited the entire piano works of Liszt and Bach's "Well-Tempered Clavichord."

Lucie Anna Tucker Blake

BOSTON, July 26.—Mrs. Lucie Anna Tucker Blake, well known as a contralto soloist, and widow of E. Nelson Blake, a prominent financier and philanthropist of Arlington, died on July 21 at her home here. Mrs. Blake was born in Chelsea on Nov. 9, 1866, the daughter of Bevis and Sarah Ellen Tucker. She was a pupil of B. J. Lang and studied singing under Myron Whitney. She sang the contralto solos in "The Dream of Gerontius" when it was presented in Boston under the baton of Mr. Lang. She also sang at the dedication of Symphony Hall in Boston and appeared with the Handel and Haydn Society. She occupied several prominent church positions in Boston and vicinity, among them the Park Street Church and Tremont Temple in Boston, Piedmont Church in Worcester, and the Arlington First Baptist Church, where she sang for the past twenty years. She was chairman of the music committee of the Arlington Woman's Club and of the music and social committees of the Arlington First Baptist Church for many years. Mrs. Blake was president of the Arlington Chapter of the Florence Crittendon League and was a member of the Chromatic Club of Boston, the Friends of Drama and the Searchlight Club of Arlington. W. J. PARKER.

Catherine Weber

WASHINGTON, July 27.—Mrs. Catherine Weber, a prominent musician, passed away here on July 25. Mrs. Weber was the wife of Frank Weber, retired leader of the United States Army Band. She was for many years identified with various Washington church choirs. Mrs. Weber is survived by her husband and one daughter.

A. T. MARKS.

John A. Meyer

ATLANTIC CITY, N. J., July 27.—John A. Meyer, formerly musical conductor in Philadelphia, died here on July 24. Mr. Meyer was born in Schleswig-Holstein in 1850, and came to this country in 1874. He was for a number of years

duced by Eva Alberti, producer of "Hänsel and Gretel." "The Toreador's Sweetheart" will be given for one week beginning Aug. 17 in Cincinnati, followed by the others for the two weeks succeeding. Recent bookings for the winter tour include two Saturday night programs at Columbia University.

Andreas Dippel Will Direct Rehearsals of "Ring" Cycle in English

Andreas Dippel, who recently announced his plans for establishing an operatic institute in New York, has accepted an offer from the English Grand Opera Company to assume the direction of the rehearsals Sept. 1 for "Der Ring des Nibelungen." Rhys Morgan, tenor who had marked success on the concert stage last season, has been engaged as a member of the organization, and will make his first appearance on Monday evening, Nov. 24, in Carnegie Hall, singing the rôle of Siegfried. The "Ring" will be presented in English in November.

Helen Stanley and Albert Spalding Will Appear Before Music League

Helen Stanley, soprano, will appear with Albert Spalding, violinist, before the City Music League of New York early in October. Mme. Stanley has a number of varied engagements on her schedule for next season. Besides several performances with the Philadelphia Civic Opera Company, she will sing with the State Symphony in New York, and give recitals in Chicago, Bradford, Mass., Mount Vernon, Iowa, and other cities. Mme. Stanley will sing twice in Des Moines, as a member of the American Grand Opera Trio with Arthur Middleton and Paul Althouse.

Institute of Musical Art Adds Dalcroze Eurythmics to Curriculum

Nelly Reuschell, who has come to this country from teaching the Dalcroze System of Eurythmics in the Royal Academy in Berlin, has been engaged by the Institute of Musical Art to give the same work in its preparatory centers for young students. Miss Reuschell holds the Maurice Aronson certificate, and she had instruction from Godowsky before giving work at the School of Applied Rhythm at Hellerau. The Dalcroze idea is that little children should be brought to piano music in a musical way, first with rhythm, then with tones and sight reading before technical instruction is given.

Capitol Plays "Mignon" Overture

S. L. Rothafel presented an entertaining musical program by the Capitol Grand Orchestra, ballet corps and soloists at the Capitol Theater this week, opening with Thomas' Overture to "Mignon," conducted by David Mendoza. The contribution of the ballet corps was a delightful number called "A Bit of Old Dutch." The music was a compilation from several of the classic composers and Miss Gambarelli arranged the choreography. Lina Belis, Nora Puntin, Milliecent Bishop, Jean Hamilton, Louise Rothacker and Ruth Flynn are the dancers participating in the ballet. The music score for the screen production, "Tess of the D'Urbervilles," was typical of the Wessex country of England. The picture was introduced by a dramatic tableau with Doris Niles as the central figure. The settings were by Clark Robinson, art director.

Constance Mering Appears in Seventh La Forge-Berumen Recital

Constance Mering showed marked ability in her playing in the seventh recital of the summer series at the La Forge-Berumen studios. She displayed good technic, phrasing and touch. Miss Mering had been heard in Aeolian Hall and in previous studio recitals. Edna Bachman, soprano, was heard in two groups, which she sang with artistic effect. Hazel Dorey furnished a sympathetic background with her accompaniment. Loretta Degnan, mezzo-soprano, was accompanied by Frank La Forge, due to the sudden indisposition of Helen Blume.

Colin O'More has been engaged by the Fortnightly Club of Leominster, Mass., for a concert on Nov. 14. Mr. O'More will give his third Symphony Hall concert in Boston on Nov. 17.

AUCTION HERBERT SCORES

Late Composer's Library and Personal Effects Bring \$25,000

Music scores and personal effects of the late Victor Herbert were sold at auction last week by Eugene Freund of the Embassy Art and Auction Galleries for a total of \$25,000. Gene Buck, president of the American Society of Composers, Authors and Publishers, and Henry B. Soper, who was associated with Mr. Herbert in various musical activities, were the chief buyers of manuscript scores, concert programs and intimate books. Mr. Soper paid \$123 for four antique music scores presented to Mr. Herbert by David N. Carvalho. A lot of concert scores in Mr. Herbert's manuscript went to Mr. Soper for \$32 and a bundle of musical comedy scores for \$35. Mr. Buck bought seven volumes of the Pittsburgh Symphony's programs, used while Mr. Herbert was conductor, three volumes of James Hunker's essays inscribed to Mr. Herbert, an inscribed volume of Tchaikovsky's biography, two volumes of Krehbiel's translations and Robert Underwood Johnson's poems.

Norfleet Trio and Winifred De Witt Give New York University Concert

The Norfleet Trio and Winifred De Witt, contralto, recently gave a concert in Judson Memorial Church in the New York University summer school series. The program opened with the "Dumky" Trio by Dvorak and the Trio in B Flat by Schubert. In its second group, the Trio played "Thou Hast Left Me Ever, Jamie," written for the Norfleet Trio by Louis Versel; "Water Wheel" by Goossens, and "Molly-on-the-Shore" by Grainger. The Norfleets played with a fine balance in ensemble and a skilled musicianship. Miss De Witt sang the Brindisi from "Lucrezia Borgia" and a group, including songs by Mrs. H. A. Beach, Rasbach, Gretchaninoff and La Forge, in fine style. G. F. B.

Manchu Princess Sings Five Hours in Ancient Chinese Opera

Accompanied by the weird sounds produced on the Oriental instruments of her troupe of six musicians, Chan Wei Wong, a Manchu princess, sings continuously for five hours in her production of the Chinese opera, "Chuck Mang Ong," in Miner's Theater just off the Bowery. Although the music is as free from conventional thematic structure as the most ultra-modern compositions, the opera is 1000 years old. To enhance her Oriental beauty, Chan Wei Wong has costumes stiff with brocade and gold embroidery valued at more than \$16,000. Since she was sixteen the princess has been singing. Some of the old inhabitants of Chinatown remember her father, a famous Chinese actor, who appeared in New York years ago. This is Chan Wei Wong's third week in New York after a tour of western cities.

Eduard Tak Keeps Studio Open

In addition to fulfilling his duties as first violinist and assistant concertmaster of the Philharmonic Orchestra at the Stadium concerts this summer, Eduard Tak has been teaching both beginners and advanced pupils in violin and ensemble in his New York studio. Mrs. W. Tyler of New Rochelle, is arranging for Mr. Tak to meet pupils in New Rochelle twice a week. Mr. Tak played for seven years with the Boston Symphony and was formerly concertmaster and soloist in the San Francisco and Pittsburgh Symphonies.

Sings in Three Churches and Three Theater Performances in One Day

Bernice Schalker, contralto, recently sang in three different churches on one Sunday and returned between services to appear three times at the Rialto Theater in Newark, N. J., in the Bach-Gounod "Ave Maria" during the performance of "White Sister." Miss Schalker is preparing for opera under Yeatman Griffith.

Caroline Lowe Coaching in Paris

After a successful season, Caroline Lowe, New York teacher of singing, has sailed for Paris to coach with Edmond Clément. She will reopen her New York studio Sept. 5.

CINCINNATI CONSERVATORY
MUSICIANS VISIT EUROPE

Others Spend Holidays Near Home or Remain to Continue Classes

CINCINNATI, July 28.—A number of the faculty of the Cincinnati Conservatory are visiting Europe.

Dan Beddoe, Welsh tenor, Mrs. Beddoe and their son Donald are on a trip to England, Wales and the Continent. Robert Perutz, violinist, has joined his wife in Lemberg, where they will remain with Mrs. Perutz's parents during August. Emil Bare has returned to Budapest to resume his duties for the summer as concertmaster of the Royal Opera and professor at the National Conservatory. Thomas James Kelly, vocal teacher, coach and lecturer, is visiting Bayreuth with Mrs. Kelly and a party. Visitors to Paris from the Conservatory are Mr. and Mrs. Marcian Thalberg, Jean Ten Have and Jean Verd, the latter being accompanied by his pupil, Leo Polskee. Mr. and Mrs. Thalberg will also visit Switzerland.

Other members of the faculty are spending vacations nearer home. Louis Saverne has gone to California, and Dean Frederic Shailer Evans is taking short motor trips about Cincinnati.

Members of the artist faculty who have remained at the Conservatory to teach in the summer school now in session are Marguerite Melville Liszniewska and her husband, Dr. Karol Liszniewski, Berta Gardini Reiner, Albert Berne, John Hoffman and Karl Kirksmith.

England Admits American Musicians,
Detained by Labor Regulations

LONDON, July 22.—After Paul Specht and his eleven American musicians in the Carolina Club Orchestra had been held on board the Berengaria two days for lack of labor permits, they were finally admitted today by the British Home Office. Secretary of State Hughes and the Columbia Phonograph Company intervened on behalf of the musicians. Mr. Specht went to London to negotiate with the Cunard steamship officials to install American orchestras on all the Cunard liners. The Carolina Club Orchestra went over as the first unit and will fill an engagement in the Piccadilly Hotel.

Boston Violinist Acclaimed in Paris

BOSTON, July 25.—Tascha Sinaieva, violinist of this city and a pupil of E. Ondricek, recently earned enviable honors in Paris, where she was publicly acclaimed on two notable occasions. At the Salle des Agriculteurs she appeared with Brailowsky, the famous pianist who will be heard in concert here next season. Her rendition of Vivaldi's Chaconne and the Brahms Concerto at this concert was especially noteworthy. Prior to the joint concert with Brailowsky, Miss Sinaieva appeared at the Sorbonne before an audience of 3000.

W. J. P.

Goethe Society Gives Unfamiliar Opera
by Pergolesi in Lauchstedt

LAUCHSTEDT, July 18.—The local Goethe Society of this little community gave several interesting musical works in the Goethe Theater here on July 6. The chief production was a forgotten work of Pergolesi. "The Faithful Music Master" was given what is believed to have been its first hearing, in a revised version prepared and conducted by Prof. Schering of Halle University. It has sprightly music and was very well received. Another novelty was a duodrama or text recited to music by two readers, by Georg Benda, on the subject of Ariadne at Naxos. The works were produced by players from the Halle City Theater and the Collegium musicum of the University.

Atlanta Players Visualize Music in the Dance



Dancers Translating Debussy's "Reflets dans l'eau" Into Living Pictures. Inset: Blanche Potter-Spiker, Founder of Unique Dancing System

ATLANTA, GA., July 26.—A unique school that is attracting widespread attention is established here. This school aims to teach the "entire body the translation of musical notation" and to weld together the art and science of dancing. Students are known as "players."

Blanche Potter-Spiker, founder, is a pioneer in the cultural progress of Atlanta and is active in civic affairs.

Upon entering the home of the Spiker Players, one is impressed by the atmosphere of supreme relaxation and by orderly and artistic movement of body and speech. It is truly a laboratory where mind and body are tuned for collaboration. One might venture to give this school of music, this art and science of motion, a new name—psycho-eurhythmics.

Under Mrs. Potter-Spiker's direction, the body for rebuilding or tuning is studied and "treated" according to a generalized system. Then the specialty, the dramatic expression or interpretative motion is taken up. "First," says Mrs. Potter-Spiker, "there is a breaking up of the body, finding the complexes; then begins the work, bit by bit, of tuning the instrument. It must be fully realized that most bodies are untuned. This tuning is done by the process of testing the color-pitch of the hands, feet and shoulders; in fact, every part of the body has the power of expression."

Next follows the study of technic. The school teaches a literal translation of musical notation. The body is taught the expression of note and rest values, scales, arpeggios, octaves, trills, dramatic and coloratura qualities. Mrs. Potter-Spiker goes on to say:

"The body is now ready to translate or perform a composition. This is done, not by a series of tableaux or pantomimes, but each note is 'played' by hand, head, shoulders, feet, arms, legs or body. It is a literal translation. Not a phrase is slurred; it must be clear-cut technic. Every composition is analyzed before the dance is built. The nationality of the composer is studied in order to give an authoritative interpretation. Rhythm is taught just as it is in instrumental work, not as a physical gymnastic. The musical sound is translated into bodily movement and not a mechanical exercise taken to musical sound."

The "player" begins with small, simple compositions and works up to more difficult pieces, studying musical form and orchestration. Just as a pianist or violinist is taught to read at sight, the Spiker Players are taught to feel and express at hearing.

When orchestration is done, the dancers take positions on the stage analogous to players in an orchestra. Each section is given its score and dances by literal translation.

"For example," says Mrs. Potter-Spiker, "in Schubert's 'Unfinished' Symphony, the string section uses the full body; the flute, the head and arms; piccolo, the arms and feet; French horn and other brasses, the full body;

cymbals, the arms and hands; tympani, the feet."

The repertoire of the players includes music by Mendelssohn, Tchaikovsky, Handel, Grieg, Debussy, Glück, Liszt, Brahms, Chopin and Bach.

HELEN KNOX SPAIN.

Final Judgment Entered in Suit of
Thorner versus Samuels

Final judgment has just been entered in behalf of Homer Samuels, husband of Amelita Galli-Curci, in the suit instituted against him for alleged slander by William Thorner, teacher of singing. The substance of Mr. Thorner's complaint was an alleged statement that he had never been Mme. Galli-Curci's teacher and had falsely advertised himself as such. Mr. Samuels' attorneys made a motion early in the case that Mr. Thorner's complaint be dismissed. The motion was argued before Judge O'Malley of the Supreme Court in New York in November, 1923, Judge O'Malley ruling in favor of Mr. Samuels. Mr. Thorner appealed the case before the Appellate Division of the Supreme Court and the case was argued before that tribunal on June 4, 1924. The Appellate Division affirmed the order of Judge O'Malley and Mr. Thorner consented to a judgment dismissing his case on the merits.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warerooms, 509 Fifth Ave. New York

Send for illustrated Art Catalogue



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands
of superior
tone quality.

Cecilian
Players with
all-metal action.

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers

526-536 NIAGARA STREET
BUFFALO, N. Y.

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY York, Pa.